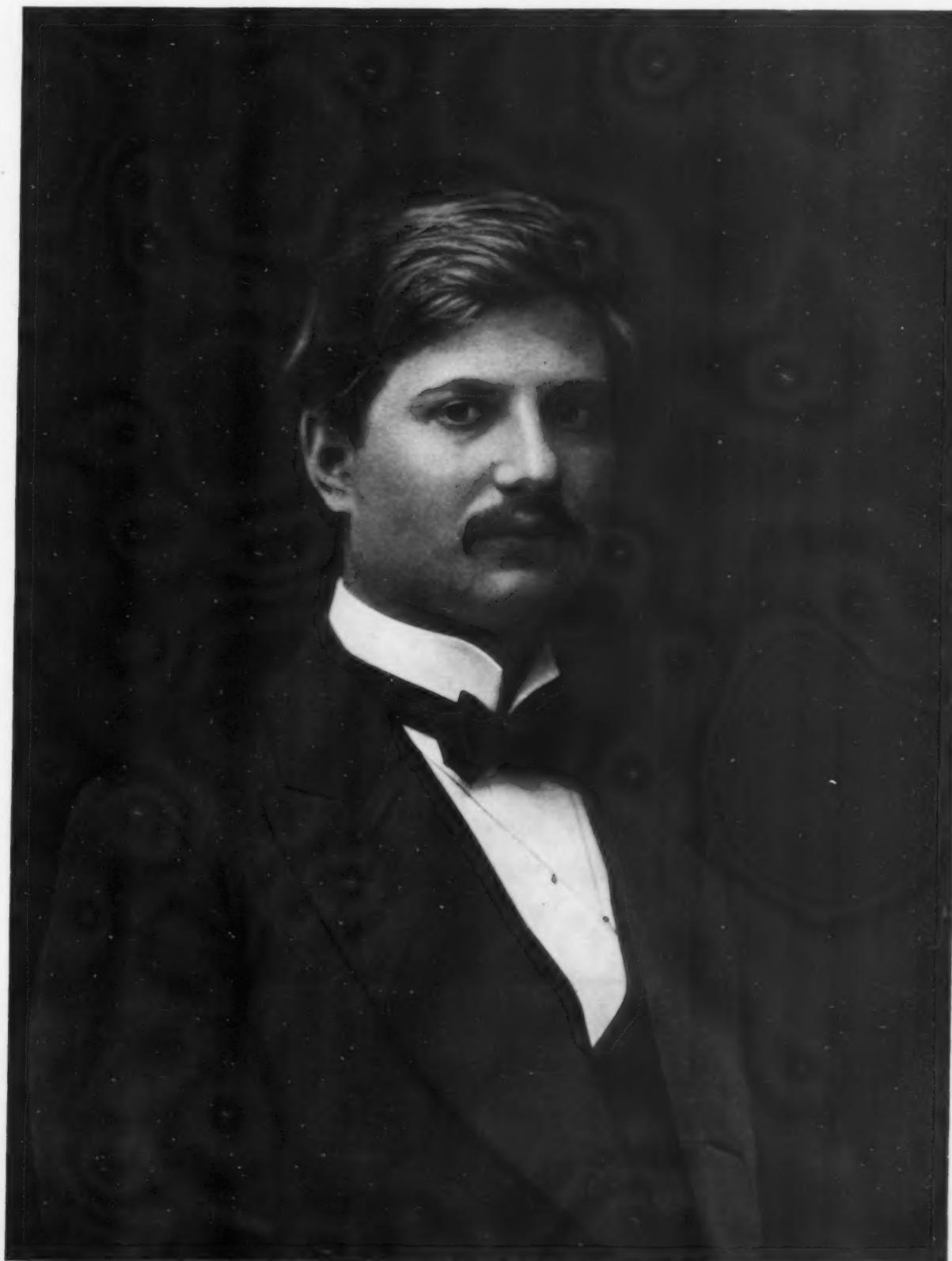


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THE MUSICAL COURIER, 24 RUE TAITBOUR, PARIS.  
November 7, 1890.

LONDON AND PARIS.

**T**HE only "living" civilization is in the United States. Here in London is the same blooming poverty of all modern comfort and convenience as in Paris, with the addition of more dirt.

We are by no means perfect, heaven knows, but we at least see it and stir under it, think, plan, change, invent and fight imperfection. These people here all sit down under it, blind to it, or bearing it, blissfully content that everything is all right and as well as it can be.

The cursed grate, jug and basin, washstand, shut window, impracticable blind, candle, lamp, lack of closet room and clothes press and incessant stair mountings exist as in France.

*And the same fight to wash!*

Ah! this unfortunate, this disastrous habit of washing and bathing the body, which we Americans have contracted! Why ever did we invent it? What a hell it makes of our stay in Europe! As well go off and do battle in Africa or the Philippines at once and have done with it.

It is entirely useless to tell us that the French are clean, that no people wash as much as the English, to cite to us the tub and sponge, &c. With demand comes always supply. It is inevitable. Any country that supports a washstand, jug and basin, in a cold room, and charges extra for a bath, is not and cannot be a clean country. It has not the instincts of cleanliness, and it is useless to assert it.

Imagine us lifting a jug and pouring some hot water out of it into a basin, then setting that jug down upon the floor and lifting another from which to pour cold, then a little warm to regulate the cold, then a little cold to regulate the heat, and so on. Then washing in sections or in haste to make it "go round," then standing shivering while carrying the basin around the side of the stand to empty it, and recommencing—an operation to be performed three or four times. And this of course but half the operation, as in the interest of health the body cannot be left all day varnished with a coating of soap. This, not to speak of the water's becoming cold and giving out in the midst of operations.

Imagine our supporting such a condition of things!

Then imagine having to order a bath as you would a sleeping car berth on a train or some other "unnecessary luxury." Imagine having so many quarts of water heated by temporary, artificial means, so that you are obliged to "hustle" the instant it is warm that it may not get cold again, and in the midst of your ablutions to hear that contemptible squeak of incompetence from somewhere in the pipe which tells you that the supply has given out and that you must renounce further operations till next time.

And you have paid, mind you, for the too small tub and the too little water (which is hard), for the towels, for the soap and for the bare room without towel rack, chair or heat!

Imagine our enduring such things!

Countries are not cleanly and people are not clean where such customs are allowed to exist and to continue year after year, century after century. In provincial towns of Arabia or Abyssinia there might be some excuse. At least we could say Christianity did not prevail, and that therefore, &c. But in the largest centres of so-called civilization it is unpardonable.

They do not know what cleanliness means over here, and barber, coiffeur, Turkish bath keeper and doctor are just

as benighted on the subject as are private individuals. The whole rank and file of them are benighted on the subject of comfort and hygiene and correct living. This is all that can be said, and there is no getting around it.

The rubber tub hanging on a nail in London is a remove from the no wash at all of the French, but no country can be called clean which tolerates such heathenish customs.

Paris has of late been importing "fog" with other smart novelties from over the Channel, but in the elegant French capital it is only "cloud"; a floating gossamer mystery that spoils ostrich feathers and makes you cough. London is a gas house in operation, in which you live, move and have your being.

The window, the door, the mantel and everything on it, the dressing table, the walls, the clock, your coat, dress, skirts, stockings—well, that is sufficient—are all varnished with a fine, thick, blue bloom that is black as ink underneath, sticky as gum and smells—well, better than Paris omnibuses.

The only place in which there is not a sufficient supply of coal deposit is in the grate.

Here the same cheerless, dismal, poverty stricken rooms, halls and stairways, as in Paris; the same ruin of comfort, the same wretched squalor.

Curtains flapping in the wind of the room, the furniture glassy, the air that of an ice house, goose flesh all over you, yet the owner in shawl, moist blue nose, wrinkled hands and hair on end, coughing and handkerchiefing, stands there asserting that this is the only healthy condition; much healthier in fact than it can be in the States, with all that hot air and steam rushing about apartments!

To urge that because heat is possible it is not therefore obligatory, that having a door to a room does not necessitate its being open, and that heat and cold may be controlled at will—this is to send the hearer coughing and sneezing on the double to avoid saying something illogical, as a French person would under the circumstances.

An Englisher says nothing rather than be unreasonable, which is wise. A French person insists to the point of idiocy upon the wrong side of a question.

Women walk horribly in London; that is, "awfully," and this is without exception almost.

Those who do not pretend to walk, walk "all over and every which way." Those who make the attempt at "style" are almost ridiculous. These walk from their necks, the heels farther forward than the head, the back on a slant of some 30 degrees. The smart ones look like manikins being pushed along by invisible hands, the others look loose jointed.

The French woman throws the limbs forward from the hips, military fashion, and the feet out, which is why she never gets a spot of mud on her dress. The English walk from the knees, dragging and lifting the heels behind, and come home with mud to the waist.

I was about to say "to the waist line," but, alas! there is none. Here is the essential point of demarkation between English and French "style."

This is not a question of lacing, as many imagine. One need not necessarily be laced to give a waist indication which corresponds with the type. Any person, large or small, may have this. All French women have it, large or small. Yet all do not lace.

The French woman will have a corset under a shroud. The English women seem to be walking in dark shrouds, enveloping what must be guessed at. They all seem dressed in bathing suits. Even when a waist is designated the departure from it is badly made, as are the lines from the shoulders to it.

Jacket, jacket, coat, coat, and again coat and jacket, is the order of the day in London. They seem to search expressly the most ungraceful lengths. The shoulders are all too narrow, the collars too tame, the skirts of the jacket badly cut.

The absence of holding up the dress skirt, and consequent disengagement of the arms, is another characteristic observable on London streets.

One cannot imagine a French woman except as manipulating some article of dress—the skirt on the street, the fichu or train in salon or hall, and the fan when seated—always "manipulating."

The English skirt is not too short, but for a short skirt is badly cut. It hangs straight, flaps about the heels and gives the impression of having no skirt under it.

The French short skirt is gored with a chic in the lines, is always stiff over the heels, and falls rhythmically with the step—never flaps. Part of this is due to the step, part to the cut of the skirt.

All English belts are too wide and too straight and have not a particle of suggestion in them. Every French woman's belt is an invitation.

The English dress to cover themselves and not to catch cold. The French dress to catch praise and attention. The former looks as if she had her mind on where she was going and what she was going to do, of things she had read and heard and was thinking about. The latter always looks as if looking in a mirror. The English woman looks as if she put her things on in the hall on the way out; the French woman as if the modiste had made

her clothes for her upon her, and as if she walked straight out from the atelier each time.

The English costume may look "trim"—never "delicious." Its neatness is almost always stiffness.

The English hair is universally better than the French—younger, cleaner and more luxuriant. Hair in Paris looks smeared, dried up, thin, but placed about the head by an artist. The beautiful English hair looks put up "out of the way."

Complexions are generally lovely in London, with old and young; but the faces are vacantly sensible, like masks. There is no charm in the face when talking. A zip comes into French expression unknown in London. Even an extremely plain French woman becomes piquant and fascinating the instant she commences to converse.

Besides the lack of taste in dress in London there is a woeful lack of precision in putting it on. The English girl looks as if she had been dressed with a pike. The French woman is the essence of exactitude and precision from top to toe. An irregularity of shoe lace or aigrette condemns a costume of diamonds and lace.

French taste has an unconscious logic in it which is invincible, although there is none whatever in French intellect. Essentially reasonable in character, the English have no *raison d'être* in hat, hair, tie, sash, button or buckle. This is what constitutes their lack of taste.

Both French and English women and girls have large hands.

City taste lies in the art of disguising utility by beauty as much as possible.

In Paris one has trouble to find the useful for the beautiful. In London there is no disguise; all is utility.

(This does not say that there are not treasures of art and literature there. It refers only to the ordinary daily city aspect.)

There is no city taste in London. In Paris an ordinary promenade is a bath of delight. Everywhere the eye rests it finds soothing satisfaction, pleasure, almost joy, often rising to an excitement of the senses that is inspirational.

In London the line and color sense are incessantly offended and never regaled. A walk is a shower of fine blows upon the taste nerves. Shop windows, clothing, movement, everything is marked by an absence of grace, an utter absence of "useless beauty" mingling with utility.

This constitutes the beauty, the elegance, the charm of Paris. There is no object or means of usefulness which is not disguised as much as possible by sprays from the imagination. When, indeed, a conflict arises between the two, it is the imagination that usually wins to the sacrifice of usefulness and comfort.

Thus, to make a graceful line of curve on the outside wall of a house all possibility of closet convenience is frequently excluded from the room within, and the occupant, man or woman, hangs up his or her clothes under the bed, happy in the consciousness that a line of beauty has been added to the world.

This is an absolutely correct indication of the type of mind of the real Gaul. Alas! the swift and forceful current of progress, the invasion of strangers, the demands of modern activity are fast undermining this unconscious taste integrity, which is the best part of the French character. They are doing their best, many of them, to resist the wave. It is a fight pathetic in its hopelessness, and each exposition carries with it thousands who renounce the unequal struggle.

Still much of the spirit yet prevails, and this is what makes Paris so beautiful and charming without, so cheerless and homeless within. The outside calls for the exercise of the artistic or taste sense, and is symbolic of character. The inside, calling for comfort, convenience, utility, is—a desert.

London has little or none of the outside grace, but compared with Paris much more of the inside comfort. Compared with us in this latter, London yet remains a desert. Once we realize the force of the beauty element in our souls, we have energy, invention and means sufficient to unite the two. We will be the first to do this.

Things seem huddled in London, huddled and muffled; no clear lines, no ease, no grace. What parks are there are not cared for as in Paris. Hedges are scraggly and trees scrawny. Things are woody, but not fairy-like. There is no love in the care of them—only planting and protection. Paris parks are foyers of Paradise.

The London shop windows are horrors, stuffed and crammed with articles all huddled together like events in a nightmare. There is no *raison d'être* in the exposition any more than in the ladies' hat trimmings. In London things are put in the windows to sell; in Paris to please the eye sense, to touch the imagination, the art feeling. In Paris the arrangement is suggestive, delicate and full of perspective. In London it is a simple showing of goods. Dry goods, millinery, silver, shoes, cakes, books—everywhere and in everything the same expression of being stuffed together.

It must be said in this connection that the inside resource of the London shop is much more in keeping with the outside show than is that of the French, a feature which is thoroughly characteristic. One is daily life, one

comedy; one sincere and honest, the other exquisite duplicity.

An American lady in Paris who has noted the interchange of fashion between the nations asserts that nowhere except in Paris is the duplication of models possible in its perfection. The copy in other hands becomes at once "mechanical." The life, the grace, the airy catchiness drops out of the material and the truth of its arrangement alone remains. The same person remarks that when a Paris worker in fashion lines takes up a residence of more than a few months in any other country she loses the finesse of taste perception, as a pianist who neglects his scales misses his skill.

An agreeable feature of London is the youth to be seen there. In Paris one is impressed with age. Everyone seems old at first impression. In London there are quantities of young people about everywhere—newspaper boys, basket boys, messengers, in stores and offices, on carts, busses, trains, boys and young men; girls in groups or alone on the street, in stores and lunch rooms, free as birds, gay, bright and evidently behaving themselves; children with brothers, sisters and mothers, instead of "bonnes," and many nice little boys and girls on the street. There are also frequent stores with books and toys and educational apparatus for the young. Evidently children are an institution in England and youth has nothing to fear from contact with human beings. Even business men seem young. This all adds to the solid good cheer, comradeship, frankness, snap and real gaiety of London. In Paris, except through the febrile gaiety by epochs, there is a frisson of age and suspicion, of melancholy, over the city.

A feature of this in London, which should be specially commented upon (as its opposite forms one of the disasters of Paris life), is the employment of young boys and men in positions occupied by frightful old mummies in Paris.

In London a bright boy of ten, twelve or sixteen fills a position which in Paris three or four of those horrible old dried up men are fumbling over. These old creatures block passages to much useful activity in Paris. They are

glued to their seats and to traditions like barnacles to a boat. They are incapable of receiving fresh impulses, or impressions, of seeing modern possibilities, of exercising a ray of common sense or enthusiasm. They are enemies to all progress and all change and all strangers. They are laden with fear and suspicion and crusted about with old parchment ideas. They are lazy and incompetent and lie like whiteheads to save themselves moving out of their chairs or searching for a piece of information. They are big and clumsy and slow, filling up doors and windows and are generally and wholly blocky.

In London all this is different, although quite different yet from what it is with us. Young men and boys comprehend and answer and look and jump about. They are full of enthusiasm and readiness; they use common sense and think and see and smile and try. They are human.

Of course, in a position of great trust and responsibility, a rollicking gamin would not be exactly the proper person. But before a small table with shallow empty drawer and nothing but a paste pot upon it, to see an old hulk of a man, his eyes faded with dozing, and his hands stiff from inaction, a bunch of keys as big as a jailer's in his pocket, his feet shod with lead—and to have him sit there blocking the passage to master or mistress with a tissue of lies, or with an incarnate stupidity and lack of interest in life (except in form of a pourboire), is to make one desirous of setting off a bomb under him. That is a Paris institution. Every active foreigner and many wide awake French people know and hate it.

There is a refreshing absence of cigarettes in London. The whiff of a first-class cigar, most welcome and not uncommon, is reviving to an American who likes nice men.

There are few news stands; none of the pictured and picturesque "Kiosques," of which Paris has five varieties, strung along her sidewalks like lanterns on a rope.

There is less curiosity among the people in London than in Paris. Everyone seems to be minding strictly his own business and to have much of it to mind. You may stop, turn, arrange your dress, tie a parcel or open one on the street, and unless you ask for aid no one will glance in your direction.

In Paris at the slightest movement or cessation of movement everyone of all classes is sent wild with curiosity. In less than two seconds a hive of staring people could form on a sidewalk.

It is that the English mind, well fed by reading, by contact with other lives, by a really full life of its own, by competition, systematized plan, &c., is never hungry. The French mind, having no life outside of itself, is absolutely starved. It is devoid of personal resource, comparatively empty. Like a vulture upon a fallen carcass, it descends upon anything that offers it entertainment. Life is a vaudeville, a Guignol to the French, an arena to the English.

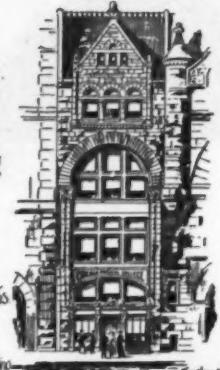
After living in France it is a queer sensation to hear English all about. It is as if one were shut in a box and heard talking outside. It requires time both to comprehend

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and to form sentences in reply. The tendency is to speak to children and domestics in French.

English pronunciation is sadly in need of English phonics. It is all that is faulty, especially in the use of diphthongs. The intonation, however, is much more agreeable than ours. A screaming American woman's voice is one of the most distressing sounds in the whole world of vocal production.

To live in London a really cleanly lady should have made a pretty costume of waterproof or oilcloth of some agreeable shade, cut in the latest fashion; short skirt, chic jacket, pretty toque, all to match, which could be sponged off in soap and warm water every evening. Daily white collars and cuffs might be sacrificed to the Moloch of smoke. In no other way could one remain supportable to one's self.

In London one is struck by the impression that everybody seems "posted." They all seem to know something. In Paris nobody seems to know anything. There is no place in the world where one hears so many "Oh, ça, je ne sais pas" as in Paris. The man at the guichet for Calais cannot tell you where the Calais gate is in the depot. The soldier in the caserne, close by it, cannot tell you where the Bourse is. People generally seem to know only their one little routine, and that feebly. In London everybody seems to know things generally. Paris knows only Paris, London knows London and Paris besides, and New York and Natal and Pekin and Monte Carlo and Gibraltar, and that is London's advantage.

When a foreigner in a Paris bank or store asks for an "English speaking person," it is something more than the language that is sought. It is the open spirit, the information, the outside understanding of the person which is desired. To reject everything on general principles is a French failing, and also a failing of which they boast. It is a great pity. Much more bright and intelligent naturally than the English, outside of their own little petty cir-

cle, they seem much more stupid and ignorant. This is wholly unnecessary.

In business in London you meet the spirit of coaxing custom, of pleasing and keeping clients, of constructing reputation even at the apparent expense of the present moment. In Paris all business passage is blocked by the idea of present "bénéfice." It is like shutting out a landscape with a sou held before the eye. They drive away customers for sous and lose at any time a future louis for a present franc.

In Paris business is done:

"De la part de qui?" (Who sent you?)

In London:

"What have you got that I want, and let me look at you that I may know with whom I am dealing."

There is less politeness—that is, less polish, but more helpfulness in London activity than in that of Paris. The enjoyment in business is greater, consequently the welcome to foreigners is more true and cordial.

Street regulation is much more efficient and easily governed than in Paris. With ten times the traffic, and the bulk of traffic, there is not half the interruption, delay or annoyance. All this idiotic screaming of coachmen is done away with by having no necessity for it in the first place, and then by the common sense of the men.

In London if a man has "anything 'agin' another" he walks up and thumps him or gets thumped, as the case may be. In Paris they draw up their horses alongside of each other and call each other names till a crowd collects, when everybody is happy. If by chance they come to blows it is by a kick in the stomach, when both go off and take a drink of absinthe.

Officials of all kinds are delightful in London, fresh, alert, ready, plain and direct in replies, with good attention and no waste words or gestures. The policemen are

simply wonderful, encyclopedias of knowledge, kind, courteous and well spoken. Able bodied, too, "which hurts nobody."

The streets are very badly marked in London, sometimes indistinct, sometimes not at all. In Paris this is perfect. A great nuisance is the naming without number of homes in the residence districts.

You are invited to dine, for instance, at "Mossy Stone," Shoot-up-Hill, Cricklewood. Your coachman finds Cricklewood and Shoot-up-Hill all right, but may drive you through those districts till 1 o'clock in the morning without finding the "Mossy Stone" referred to, painted in brown on brown on the top of an old gate covered with ivy.

London streets in general seem dirty and confused. Nothing clear cut, no precision, above all no points of beauty such as mark the rays of every star in Paris' firmament. Paris to London seems like a young and beautiful queen after having seen a rich and pudgy old dowager.

One thing in London which gives a great feeling of comfort to people who wish that sort of thing is a sense of freedom from criticism.

The French taste sense being absolute, as the sense of absolute pitch in a musician, those who know of it are in constant dread of creating a discord. In London there is no standard, no critical sense, nothing to interfere with individual ease. To some the sense is of infinite relief. After dress and gossip, criticism is the sole conversation of the French woman. This is different from other criticism, however. It deals with effects, not persons—as discussion of paintings by critics in an art salon. There is rarely anything personal in it. It is always severe, just, absolute.

It is not uniformity, but correction, that French women

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exact in dress. An effect may be unusual, as you like, but must be true, correct. In what this "correction" consists is best known to themselves. It seems like a sixth sense with them. Fashion, title, wealth do not dictate it. It is wholly independent. Happy those who accord with it. Girls, old women, tradespeople, boys, men, all have it as well as specialists.

All forms of flirting seem incongruous with London and English women. The latter seem "ungainly," even when pretty. Natural coquetry is totally foreign, too—almost totally absent from the race.

The men seem strong, somewhat forceful, manly, honest, frank and kindly. They look straight at other men and at women, who return the look and pass on unharmed.

This sort of atmosphere is eminently more frank and clean than in Paris. The eyes of Frenchmen are weak, sweet, cynical, tired, gentle, with rusy, foxy, sidelong glints through them. Those of the Englishmen are young, searching, gay, calm and frank. English eyes think, French eyes see.

In London there is rhythm, but it is the rhythm of the spinning wheel; no melody in it, no inspiration, no impulse, no sensitiveness in the pulse beat. It impresses as a carriage without springs, or as after skating when one walks upon the ground. The people seem hypnotized by regularity.

The French are eternally busy doing nothing. They have no time but for that which they have always done. The English seem to have plenty of time and are busy, too. They read and converse on all the world, but mind the business at home just the same. The French go round and round; the English on.

War, sport, theatre are the leading topics at present, and the Queen's picture is everywhere. The place and papers are flooded with portraits of actresses. These latter all seem tame and flat of expression beside the French actress. They may be handsome, but are never "délicieuses." In almost every case you can see the woman through the actress guise. In France you can never see the woman for the actress.

There is much more food for conversation in English circles than in French. Women in Paris have no food for conversation, and they talk all the time. The English can talk funds of sense and information, but they do not know how to keep up a conversation.

The English will and can discuss. They have logic, information and good temper, even if not always polished. The French get angry, make assertions without a particle of sense or reason, and contradict themselves five times in ten minutes. They insist that it is Tuesday when everybody knows that it is Wednesday. They keep up the assertion, and will not look at the almanac, but remain polite, even when they scream and are blue in the face.

A French lady in London says that the calm of English discussion drives her wild.

The reflection of any intelligent, unprejudiced observer is that it is a shame that two such fine neighbor nations who need so much each other should not be the best of friends. The English are perfectly willing, but the French—Oh, my!

FANNIE EDGAR THOMAS.

#### Some of Caroline Gardner Clerke's Engagements.

Some engagements already booked for Caroline Gardner Clarke are Lowell, November 26; Newton, November 28; Worcester; December 15; Boston, December 22; Newburyport, February 12; Watertown, N. Y., January 4, and Akron, Ohio, February 21.

Other engagements are pending, of which announcement will be made later.

#### Wednesday Morning Chamber Musicale.

At the Wednesday morning chamber musicale, to be given at Carnegie Lyceum November 29, the players will be Alexander Rihm, piano; Henry Schradieck, violin; William J. Maier, viola, and Leo Schulz, 'cello. Soloist, Townsend H. Fellows.

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capos or returns are frequent, also arpeggios, trills, change of air in clefs, the legato touch prevailing throughout.

It goes without saying that much of the value of this admirable collection rests with the teaching, which instills the ideas of relations and families of chords, the source and object of modulation, the significance of signature; in a word, which puts logic into the mere facts of writing.

The above course is continued through forty-three exercises, when the first "Valse lente" appears, in B flat. This interesting little study seems easy enough to look at, but to read even quite slowly and without flaw the first time requires no small capability, and with that a careful concentration. The phrasing is quite complicated, accidentals are catchy, groupings of twos, threes, fours, with frequent rests and change of accents take place. The ordinary negligent reader would make twenty balks and other tormenting breaks and repetitions in the four simple looking lines. These, however, must be read accurately at first sight; that is, at least as to notation and time. An expert reader, of course, sees everything.

After this little application of knowledge four sharps are taken up, then flats few and many, the complications of time and note growing all the time more difficult, till a march in C ensues. Then another of more ambitious scope, with runs, octaves and dotted notes. After more serious study a pretty barcarolle comes on in G in 12-8 time, with groupings of threes for the left hand, mixed time and held notes in the right.

An entire page, Largo in D flat, is one of the most important pieces so far, and beside it is an Andante in F sharp, which introduces double sharps. The remaining exercises are not more difficult than these. And the first volume closes.

For the second volume see another time.

#### Von Klenner Recital.

Several of the pupils of Mme. Evans von Klenner gave the first of the season's recitals on Wednesday afternoon in her studio in Stuyvesant street.

The program contained many novelties, among which were two songs by the composer-pianist Bruno Oscar Klein, dedicated to Madame von Klenner and sung for the first time in public by Mrs. Emma A. Bulen.

Madame von Klenner's work as a successful voice builder is too well known to require any extended comment. She is justly enthusiastic regarding the Garcia method, of which she is an exponent, and her pupils, one and all, give evidence of the high order of instruction received.

At the close of the regular program several selections were given by advanced and professional pupils who were in the audience. Miss Bessie Knapp sang "Autumn and Spring," by Weil, and Miss Travers gave the grand aria from "Lucia" with her usual style and fine dramatic effect.

In her work Madame von Klenner pays particular attention to the languages, as was noticeable in the pure diction and extreme ease with which the pupils sang in German, French and Italian.

That they all sang without notes was another pleasing feature of the recital.

#### Arthur Whiting.

Arthur Whiting's first piano recital of the season was given at Mendelssohn Hall on Tuesday afternoon, the 28th. The second one takes place December 6, in the same hall, at 8:15.

Mr. Whiting has just returned from a trip in the West, where he has been giving a series of lecture-recitals in Akron, Ohio; Detroit, Mich., and in Cincinnati. In the latter city he played to an invited audience of musicians and professional pianists and amateurs, who listened to a Brahms recital, which was a great success, the audience receiving it with much enthusiasm and demanding encores, which means a good deal for selections from Brahms. Mr. Whiting intends to make another trip in the spring, going as far as California, giving these lecture-recitals.

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# Musical . . . . . . People.

Miss Kidd and Aldridge Kidd gave a recital in Houston, Tex., recently.

The pupils of Gwilym Davies gave a concert in Wilkes-barre, Pa., last week.

The recently organized Madrigal Club, of Atlantic City, N. J., has 126 members.

Mrs. Carrie Bishop-Searles and pupils gave a recital in Norwalk, Ohio, recently.

Miss Clementine Keagy, vocal teacher, has a class of pupils in Tecumseh, Mich.

The pupils of Miss Mary E. Hadley will soon give a recital at Herkimer, N. Y.

The violinist, Miss Marion Harter, played at an organ recital in Gray Chapel, Delaware, Ohio.

A concert was given last week at Goetze's Conservatory, Moberly, Mo., by Misses Kent and Snyder.

J. Wallace Goodrich gave an organ recital in Mendelsohn Hall on Friday afternoon, November 24.

The Fargo (N. Dak.) Musical Club met at the home of Mrs. Shattuck Thursday morning, November 16.

The first studio musicale by pupils of Mrs. K. O. Lippa was given at her residence, Pittsburgh, Pa., last week.

The Binghamton (N. Y.) Choral Club has arranged to hold its first concert of the season about December 12.

A choir has been organized in the Presbyterian Church, Newcastle, Ind., with Miss Helene Goodwin as organist.

Prof. George Marks Evans gave the annual recital of his pupils at the Y. M. C. A., Wilkesbarre, Pa., November 28.

Under the management of Mr. and Mrs. S. Behrens, a musicale was held at the Bartram, Thirty-third and Chestnut streets, Philadelphia, Pa., November 16. Those taking part were S. Fay and Miss Cora Dunlap, Miss Wells, Mrs. Minnie L. Baer, Miss M. Buxton, of Asheville, N. C.;

James A. Preston, Alphonse Fuguet, Morris Ware, Raymond Fuguet, and Banjo and Mandolin Club.

land, and the Misses Nora Pedersen, Walters, Helland, Larsen and Jorgensen.

The Cecilia Club, of Waterville, Me., is to give a benefit concert on the evening of December 4. The choir of this club now numbers about seventy-five voices.

A vocal quartet has been organized at Zanesville, Ohio; Mrs. F. V. Riviere, Mrs. Mary Gebest-Reitz, E. R. Jones and Clyde Reasoner; W. A. Bailey accompanist.

Miss Zaidee W. Townsend gave her first public song recital and the Dannreuther String Quartet, of New York, played for the first time in Philadelphia on the 24th.

A large audience, including many well-known musicians, attended the musical and reception to Theo. Van Yorx, tenor, on the 20th at Hotel Brainard, Hartford, Conn.

W. T. Wright, of Bethel, Me., well known as a chorus instructor, has opened a class at Rumford Falls, and expects to organize classes in Mechanic Falls and Canton.

Miss Rose M. Clink, teacher of piano, has opened a studio at 1114 Fifth avenue, Bay City, Mich. Miss Clink is a graduate of the Virgil Piano School, New York city.

The first of a series of organ recitals was given Monday evening in the Old First Church, Newark, N. J., by L. Carroll Beckel, organist, assisted by Dr. Carl E. Dufft, baritone.

Saranac Lake, N. Y., has a new musical club, composed of ladies. Its president is Mrs. R. C. Holt, secretary and treasurer Mrs. F. L. Sorell. It meets in the library once in two weeks.

Wilson College, Harrisburg, Pa., is to have a music and art hall, and Prof. J. Emory Shaw, of that institution, is now making a canvass of the State in order to secure funds for the building.

Robert Thallon and his pupils gave a recital Saturday morning at the Studio, 900 St. Marks avenue, Brooklyn, N. Y., it being the seventh this season of his Saturday morning concerts.

Wilson G. Smith's pupils, Miss Louise Hart and Miss Anna Rosen, assisted by Henry Miller, violinist, gave a piano recital at Wamelink Recital Hall, 376 Superior street, Cleveland, Ohio, November 24.

Three generations of the Crozer family have been identified with the musical life of Upland, Pa. Mrs. J. P. Crozer, Mrs. Samuel A. Crozer and her talented daughter, Mrs. Sallie Crozer Robinson.

On Monday, November 20, the St. Cecilia Society gave an evening with Chopin at Shorter College, Rome, Ga. Those who took part were Miss Pell, Miss Annie Fuller, Miss Mattie Lee Ward, Miss Fannie Stallings, Miss Meta

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Fretwell, Miss Mildred Jones, Miss Bertha Patterson, Miss Edith Hardy and Miss Helen Spain. The program committee was Miss Catie Ellis, Miss Cecile Paul and Miss Eleanor West.

On November 23 a soirée musicale was given by the teachers and pupils of Prof. Fr. A. Mollenhauer's New Jersey School of Music, in the hall of the school, No. 82 Montgomery street, Jersey City, N. J.

Miss Sara Knight, who has just returned from Europe, where for two years she has been cultivating her voice, gave a song recital to a large and appreciative audience at the Orphans' Seminary, Clinton, S. C., last week.

A musicale was given recently in New Orleans, La., by Miss Maud Burthe. Dr. L. Thibaud, Dr. L. Cusachs, Dr. Leo Burthe gave several vocal selections. Mrs. Short played and Mrs. Andre Burthe was the accompanist.

At the request of a number of musical people of Rahway, N. J., Mr. Holmes, leader of the First Presbyterian Church choir, has been induced to organize a choral society, whose principal efforts will be devoted to study of the oratorios.

Those participating in the musical program of the entertainment at Mrs. Hahman's, Santa Rosa, Cal., were Mrs. Whipple, Miss Ethel Thompson, Miss Clara Hahman, Miss Marie Vermehr, Willis J. Batchelder and Hampton Mathews.

A manuscript recital—all by Duluth, Minn., composers—was recently given in that city, under the direction of Mrs. Chester McKusick. Composers represented were Arthur Easton Gilbert, Mrs. Teare, A. F. M. Custance and Mrs. Stocker.

At the dedication of the new organ presented to the Florence (Mass.) Congregational Church by the Rev. E. G. Cobb and friends November 16, 1899, N. H. Allen, organist; F. M. Readio, tenor, and Miss Marjorie Clifford, soprano, took part.

Both male and female quartets have been organized in the Conservatory of Music, Ann Arbor, Mich., this year. Messrs. Bostwick, Blodgett, Ellis and Buell constitute the former, while the Misses Muir, Fletcher, Smith and Chase make up the latter.

A little concert was given by R. J. Winterbottom, pianist, assisted by Mrs. H. T. Edson, soprano; J. Phillips, baritone, and L. E. Tripler, violinist, at 229 West Ninety-ninth street, next door to St. Michael's Parish House, on Thursday evening, November 23.

A recital will be given by the faculty of the department of music of Stephens College, Columbia, Mo., November 27. T. Carl Witmer, piano; Miss Julia E. Sampson, piano; Miss Rosalie M. Taylor, piano; Miss Phoebe M. Smith, soprano, and George Venable, violin.

I. J. Cogswell, M. B., is professor of music at the University of Idaho, located at Moscow, in that State. Musical organizations under supervision of the department of

music are the Cecilian Society, the Philharmonic Club, the Glee Club, the Mignon Quartet, the Orchestral Club and the Mandolin and Guitar Club. There is a course of public school music under the charge of Mr. Cogswell and Mrs. Clement.

The Tuesday Musical Club met at the home of Mrs. Fred W. Kickbusch, Jr., Waupaca, Mich., recently. Those taking part were Mrs. Mathie, Mrs. Jones, Mrs. Maxon, Miss Johnson, Miss Reed, Mrs. McEachron, Mrs. Slaymaker, Mrs. Smith, Mrs. Hart and Miss Johnson.

The Memphis (Tenn.) Conservatory gave its initial monthly pupils' recital in the Nineteenth Century Club Hall last week, taxing it to its utmost capacity. The pupils of Miss Leyellyn, Mr. Gerbig and Mr. Saxby took part, as did Thomas J. Pennell, a new comer in Memphis.

Mrs. C. A. Allen, Miss Allen, Miss Ruth Hollister, Mrs. W. Pounder, Mrs. B. M. Donaldson, Mrs. Henry S. Davis, W. Ralph Cox, Mrs. Leo Long Todd, Mrs. Clokey, Mrs. Morgan, Miss Harriman, Miss Meuser and Miss Ridgway were soloists in a recent musical at Galion, Ohio.

The Derthick Club, of Fort Worth, Tex., met in the music hall of the Bradley Conservatory of Music recently, and enjoyed the excellent Clementi-Haydn program given by Mrs. Fred Deitrich, Mrs. Leon Gross, Mrs. Smallwood, Mrs. Norton and Mrs. W. P. Kean.

A pupils' recital was given in the parlors of South Jersey Institute, Bridgeton, N. J., last week, under the auspices of the instrumental and vocal departments of the school. Mr. DeMaris is at the head of the instrumental department, and Miss Dinsmore in charge of the vocal department.

The Grafford Club gave its initial musicale for the season of 1899-1900 last week at Conservatory Hall, Portsmouth, N. H. The themes were Bach and Gluck, the program being given by Miss Thacher, Mrs. Thayer, Miss Cotton, Miss Pender, Mrs. Kimball, Miss Mathes, Miss Brown, Mrs. Montgomery and Miss Jackson.

At Guthrie, Okla., Miss Janie Hagard, graduate of the Conservatory of Music, Leavenworth; Miss O'Connor, graduate of the Sherwood College, Chicago; Mrs. H. H. Hagan, Miss Maud Goodrich, Mrs. Robert W. Ramsay, Mrs. H. F. Ardery, Mr. O'Meara and Professor Lehrer took part in a concert recently.

The eighth invitation musicale given by Edwin A. Pratt and his daughter, Lillian, at his residence, 461 Classon avenue, Brooklyn, N. Y., on November 23, was a success. Miss Florence E. Blauvelt, sister of Miss Lillian Blauvelt, the well-known opera singer, made her first appearance and sang for the first time since her return to America a month ago.

The faculty of the Conservatory of Fine Arts of Onachita College, Arkadelphia, Ark., is John W. Conger, A. M., president; piano, Emil Liebling, director general and examiner; F. D. Baars, director; Miss Grace Clark, Miss Katherine Duncan and Mrs. F. D. Baars; pipe organ, F. D. Baars; voice, Miss S. B. Denham; stringed

instruments, Scott B. Powell; cornet, leader of military band, Dwight Blake; school of oratory, Miss Florence A. Price; school of art, Miss Fannie B. Shelton. Members of the music faculty will give a concert in December.

The oratorio of "Elijah" was given by the choir of the First Congregational Church, Danbury, Conn., assisted by members from other choirs of the city, Friday evening, November 10. Soloists: Mrs. F. S. Wardwell, soprano; Miss Mary E. Allen, contralto; Carroll D. Ryder, tenor; Frank L. Wildman, bass. Miss C. Louise Treadwell organist, Mrs. F. S. Wardwell director.

Miss Clara Colgan gave a concert in Springfield, Ill., on the 21st inst., assisted by Miss Eva Cross, Mrs. P. P. Powell, Miss Ruth Smith, Miss Bessie Hanratty, Mrs. Fred Bruesing, Miss Marie Bernard, Prof. Louis Lehman, Harry P. Snape, Henry Hickey and Misses May, Ella and Bessie Giblin. The recital was the farewell of Miss Colgan prior to her departure for New York.

A choral and orchestral concert under the auspices of the department of music of the Brooklyn (N. Y.) Institute of Arts and Sciences is announced for Wednesday evening, December 6, in the Academy of Music. The concert will be given by the Arion Singing Society of 150 male voices, under the direction of Arthur Claassen, and there will also be an orchestra and assisting soloists.

The Italian Opera Company gave "Un Ballo in Maschera" at the Gran Teatro Nacional, City of Mexico, November 11. The cast included José Badaracco, Aristide Anceschi, Leonilda Babbi, Amanda Campodonico, Rainunda Da Costa, Carlo Rossini, Pietro Francalancia, Giuseppe Gabutti, Luigi Poggi and Luigi Bianchi. Oreste Sbaraglia was the conductor. Operas announced for production are Massenet's "Manon" and "Andrea Chenier," by Giordano.

At a song recital at Ad. M. Foerster's studio, Pittsburgh, Pa., November 22, Miss Nettie Purdy, Miss Angie Maud Rogers and Miss Lillian Semmelrock gave the following program:

Thy Lovely Face.....	Schumann
Waldegespräch .....	Schumann
Moonlight .....	Schumann
The First Spring Days.....	Tschaijkowsky
O. Speak Not.....	Tschaijkowsky
'Twas April.....	Nevin
Evening Song.....	Schumann
None but the Weary Heart.....	Tschaijkowsky
Autumn Leaves.....	Foerster
I Love Thee.....	Foerster
Cradle Song.....	Tschaijkowsky
Wherefore Hang Sweet Roses.....	Tschaijkowsky
Since Mine Eyes Beheld Him.....	Schumann
He, the Noblest.....	Schumann
I Cannot, Dare Not.....	Schumann
The Ring.....	Schumann

The officers of the Schubert Club, of Schenectady, N. Y., are: President, Frank McClellan; secretary, W. D. Stathoff; treasurer, C. F. Shannon; director, Prof. William G. Merrihew. The other members are J. A. Capp, W. E. Talbot, F. Bagnall, P. Bernardi, John Weeks, H. P. Farrington, Chauncey Whitmyre, T. R. Fitzgerald, Frank Breymaier, George H. Breymaier, E. H. Robinson, W. B. Bingham, C. W. Howgate, W. H. Hill, W. R. Frederick, C. W. Stone, T. F. Salter and E. M. Pape.

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,  
BERLIN, W., LINKESTRASSE 17, November 7, 1869.

AFTER a man is dead a hundred years it would seem to make very little difference to posterity whether he died a week sooner or later. And yet such is not the case when there is a question of the death of a comparatively renowned personage.

Hence the wordy war between some of the writers over the exact date of the composer Karl Ditters von Dittersdorf's death, which some say occurred on October 24, 1799, while others maintain with equal pertinacity that it took place on the 31st of the same month and year. Be that as it may, whether he has lived a week longer or died eight days earlier, the centenary anniversary of Dittersdorf's death is duly observed here through performances of some of his works, of which nearly all, except one of his string quartets, have become obsolete.

After having listened to the C major symphony, which Nikisch produced a fortnight ago as the first one in the field of centenary celebrations, I thought the music to be worthy of little more than an historic interest, and that it was Mozart with the Hamlet all left out of it. Now, after having witnessed a first-class performance of Dittersdorf's once most popular opera, "Doctor and Apothecary," which the Royal Opera House intendant felt it incumbent upon itself to produce last week in commemoration of the death day anniversary of the composer, I want to modify my former statement, just as I have changed somewhat for the better my estimate of the man's music. It is nevertheless nearly incomprehensible to me when I read what an important part Dittersdorf once played in the musical life of a city like Berlin, where, during the years of from 1787 to 1853 his "Doctor and Apothecary" was given no less than 113 times; "Hieronymus Knicker," from 1799 to 1853, sixty-eight times; "Love in the Lunatic Asylum," 1791-1801, forty-four times, and "Red Riding Hood," 1791-1807, thirty-two times.

These are figures which speak louder than words, and in order to comprehend them we must place ourselves back into the minds of persons who had no inkling yet of what was to come, and, above all, to whom Goethe's words of "mit wenig Witz und viel Behagen" must have applied to a far denser degree than could be applicable to modern audiences. It is above all in the book to the opera where I find this ultra-Philistine element which must have been to the taste of our forefathers and to the King's, or, perhaps, also to the Queen's taste, but which we find nearly unpalatable nowadays. These good citizens of ye olden times could take delight still in one of the most commonplace, trite and tedious of double love and runaway affairs, with conceit of the fathers, duping of the parents and

guardians, scenic impossibilities of the most naïve style and all that sort of rot and nonsense. But once you take all this for granted and in the bargain, once you put yourself into the spirit, or lack of spirit of the thing and can get yourself to consider it naively funny or funnynaive, you will find that the music in places is well worth listening to.

It is true it does not contain any very great ideas, it is not big music in any sense of the word, it does not foreshadow in its contents that it is the precursor of "Nozze di Figaro," and yet, when one considers that it was written before that opera was in existence, there are some remarkable places, especially in the way of ensembles, in it. I looked carefully over the principal one of these, which fills about fifteen pages of the piano score, and found it decidedly clever and musically writing, with well built up, ever flowing, never letting up and at moments even characteristic episodes, excellently written for the voices, though by no means easy to sing, and the orchestra, as I noticed in the performance, is handled with great care. It has a lot of filigree work, but is as clear as delightful.

There is a crescendo built upon a pizzicato basso ostinato which Rossini has designed to take into close consideration in "The Barber of Seville," where the same or very similar effect is made use of in one of the funniest episodes in the opera. It is also noticeable that in the personages of this opera of Dittersdorf, as far as musical characterization is concerned, one can find the forerunners of similar ones created later on by Lortzing. In fact, I do not hesitate to call the Elder von Dittersdorf an embryo Lortzing. But to make comparisons between him and Mozart or Haydn, as was done by some of the critics, I consider an injustice to either of these parties.

In the performance of this newly studied and finely mounted work I made the acquaintance as conductor of Schalk, who acted in very efficient, careful and painstaking style, albeit his handling of the baton lacks the musical impetus and inspiration of a Richard Strauss, and the genial circumspection and supreme mastery over his surroundings evinced by Dr. Muck.

The cast once more showed, as did that of the "Così fan tutte" production, that Berlin has among its personnel belcanto singers as well as musico-dramatic artists. All concerned in the two act Singspiel deserve the compliment that they filled their place in the most satisfactory manner possible. Foremost, of course, Frau Herzog as Rosalie, to whose share fell the principal coloratura part. Originally the part of Leonora is perhaps an equally important coloratura role, but be it that the lack of contrast, or lesser musical worth of a portion of the role was taken into consideration—at any rate two of her arias were eliminated.

which placed our little soubrette, Miss Dietrich, in second position.

Knuepler was the very type of the Philistine apothecary Stoessel, who carries himself with the vainglorious ambition of being considered a doctor. His acting, free from all exaggeration, was as amusing as his singing was artistic. The no longer juvenile Miss Kopka interpreted the part of Claudia, the apothecary's all ruling wife, in comic, almost a trifle too realistic style, and her efforts at mock coloratura came perhaps nearer to bad reality than the persiflage she evidently meant to convey. Moedlinger I liked as Dr. Krautmann. He was as sonorous as usual and most dignified in appearance. Lieban convulsed the audience with his inexhaustible store of fun, and his superb imitation of female bel canto when he is dressed up as the apothecary's wife. He is one of the best all around artists in the entire personnel. Sommer sang well, but his spoken words in the part of the invalid captain evinced the fact that dialogue is a sore spot of his. How few singers bestow sufficient care upon the cultivation of their speaking voice. The cast calls for a third tenor, Gotthold, the doctor's son, who was histrionically better than vocally impersonated by Herr Philipp. Altogether, it was a very fine performance.

It was followed by the presentation of a new ballet entitled "In Africa." This "colonial dance picture," arranged by Emil Graeb, music by Franz von Blon, bears no reference to the actualities now in progress upon the dark continent. Quite on the contrary, it is as harmless as possible, and the spear throwers and sword dancers who are introduced in the first picture are less dangerous even than the Amazons' Guard by which they are released.

Then follows a pretty dance of the Bedouins and Arabs, a very amusing dance of little nigger children, a dance of four slaves, in which the Misses Delcieuse, Lucia and Kierschner as well as Mr. Wtorczyk distinguished themselves. Next Miss Urbanska shone to advantage as a snake charmer, and the clou of the whole ballet was the bringing upon the stage of a live harem, with Mlle. dell' Era as the first favorite of Mulei's beautiful wives. All this was fine to behold, with or without opera glass, the costumes and the lack of them were bewitching, the colors bewildering and the dancing entrancing.

But the music, where did that come in? Well, somewhere in third or fourth place, for it is very poor, even considered with the indulgence one is wont to bestow upon ballet music. It has no originality whatsoever, and even the few efforts at bringing in local color—which it would seem so easy to drag in, or to be difficult to avoid—the composer managed to spoil through his lack of the knowledge of the essential ingredients.

\* \* \*

If I go through the number of concerts I attended during the week according to their artistic importance instead of in the chronological order I shall have to begin with last night's third symphony evening of the Royal Orchestra, under Weingartner's direction.

The program opened with the stately and majestically performed "Iphigenia in Aulis" overture (with the Wagner ending) by Gluck, which was followed by another Dittersdorf symphony, which interested me much more than the one performed at the last Philharmonic concert under Nikisch. It is entitled "The Fall of Phaëton," and the four movements are meant to be musically descriptive of mottoes taken from the "Metamorphoses of Ovid," a quotation from which the composer prefixes to each movement. As regards the first three movements I was unable to find any mental connection whatsoever between the music and what the composer meant to convey through it.

It was simply absolute music of a pretty fair ante, but not anti-Mozartean, type. Instead of bearing the title of the Sun God and his son's request for the dangerous vehicle, they might have been dubbed by the composer just as well with any other motto whosoever, and they

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would have carried to the listener just as little conviction of the idea it was intended to portray in tones. It is different, however, with regard to the final movement, for in it we have really a first and quite plastic, albeit rather crude attempt at writing "program music." The surging strings in 32d notes are indeed descriptive of the scorching ride of Phaeton, the single ff. stroke upon the drum rather naively, but convincingly portrays the thunderbolt so smashingly thrown by the Sun God, and little short of true nobility and genuine inspiration are the closing chords of the symphony, the portrayal of Phaeton's corpse being brought to its final rest by nymphs. Aside from this last episode I liked best the minuet of the symphony, which, although in no sense descriptive of the composer's program, is very pretty music, and the actual forerunner of the most popular of Mozart's symphony minuets, the one from the E flat Symphony.

No greater contrast could have been invented by Weingartner than to follow up Dittersdorf's symphony with the two best and most brilliantly orchestrated overtures of Hector Berlioz, the "Benvenuto Cellini" and the "Carnaval Romain" from the same opera. Of course they are well-known orchestral virtuoso pieces and we have all of us heard them ever so many times and under various conductors.

I must confess for my part, however, that so far I have never heard them with greater verve, with more concise accentuations, with finer finish and with more telling and effective results. The so often misquoted state of the audience being carried off its feet was in place here. Even Weingartner never before displayed greater Schmiss or élán (I have no English synonym for the German or the French word of the same meaning) than he did on this occasion, and he distinguished himself, as well as did the Royal Orchestra, from whom I never heard better reproductions than those of the said two battle horses.

The second half of the program was given over to Mendelssohn's Italian Symphony, a rather rarely performed work nowadays, for Mendelssohn is almost as much underrated in our day and generation as he was overestimated by the last preceding one. The study of "the symphonies after Beethoven" seems to have influenced Weingartner to put on some other symphonies besides those of Beethoven, as was seen in his last programs. I enjoyed very much the careful and loving reading of the first two, which are also the best movements of the symphony. The con moto moderato has ceased to interest me, and the final Saltarello, which is far more Jewish than Italian in its restlessness and nervousness, had an irritating effect upon me.

The program for the next concert promises Händel's D minor Concerto for string orchestra, Bizet's "Roma" Suite and the Beethoven A major Symphony.

\* \* \*

Great as was Willy Burmester's success at his first concert, of which I gave particulars last week, he may fairly be said to have surpassed himself last Thursday night, when he played the Tschaikowsky Concerto, the E minor of Spohr, the Rondo Capriccioso of Saint-Saëns and Wieniawski's "Faust" Fantaisie, by the way one of the best works of that genre ever written.

Perhaps the greatest feature of the evening was the first number of the program. The Tschaikowsky Concerto was played with such breadth of grasp, intensity of interpretation and mastery of tone and technic that it must have made, and apparently did make, a profound impression upon all musical listeners. When Burmester first dazzled the Berlin public with his phenomenal performances of Paganini's works it is probable that but few

guessed the extent of the stern musicianly qualities lying beyond that prodigious technic. But time has shown that he is as much at home in Beethoven as in Paganini, in Bach as in Spohr, in the Mendelssohn Concerto as in the Tschaikowsky. Every note singing from his violin tells of the earnestly artistic purpose which prompted its production. Every detail is worked out with absolute clearness, and yet there always remains a broad view of the piece as a whole. Burmester's tone is as pure as it is virile, broad and warm.

There is no sawing with the bow, no rasping on the G string, no force put on the instrument. And yet no indiscretion of the orchestra can drown the dominant power of his violin; everything is heard and felt, and even in the most rapid passage work each note is distinct. As Burmester's tone has been called in question in some New York papers (though with what justification I am baffled to think!), I record my opinion the more deliberately.

After the gigantic Tschaikowsky Concerto, the sweetness of Spohr, exquisitely as the Concerto was played, cloyed on me somewhat, but a Bach Prelude, given as an encore, acted as a welcome tonic.

The last two pieces, though they formed the conclusion of an unusually arduous program, showed no flagging energy. The audience would willingly have protracted its enjoyment during an indefinite number of encores, but was obliged to be content with two Hungarian Dances, performed with irresistible dash and brilliancy.

Burmester's laurels are many, but he has added a new leaf to his crown. It is a real pleasure to be able to record of a successful artist that he shows a visible advance every year.

\* \* \*

Among the concerts which did not claim a whole evening's attention, but are worthy of mention, was one by Maria Blanck-Peters, whose song recital at the Singakademie drew quite a large and fashionable audience. The lady is a highly intelligent and very musical singer, but her voice is not very voluminous nor of a yielding quality. Her delivery, however, is always interesting, and the expression with which the lady endows it is heightened through facial mimicry in accordance with the contents of the text and music. Mrs. Blanck-Peter's program contained, besides the usual Schumann, Schubert, Brahms selections, two arias by Scarlatti and one by Mozart; also some modern Lieder by Reisenauer, Richard Strauss, Hugo Wolf, Edward Behm, Henning von Koss and Eugen d'Albert.

Although Mrs. Blanck-Peters was evidently not in the best of voice, she was able to interest and enthuse her listeners, who demanded of her several repetitions and quite a number of encores.

\* \* \*

Mieczyslaw Natrowski is a handsome young chap, still in the early part of his teens and evidently a very gifted violinist. He is the favorite pupil of Prof. G. Hollaender, who also conducted the Philharmonic Orchestra in the accompaniments to Natrowski's solo performances, and in the reproduction of an overture of a Slavonic nature which was composed by the young concert-giver. It is not a very deep nor yet very original work, but shows nevertheless, some talent of a creative order and good sense of form as well as fancy for orchestration.

As a reproductive artist Natrowski commands an already very noteworthy technic, as shown in the pretty finished performance of such works as the third Bruch and the Mendelssohn concertos. The conception seems full of good musical intentions, but, as could hardly be ex-

pected otherwise, lacks a certain breadth and virility, which will come with riper years. The tone is healthy and pure, but also not very strong yet. What there is of it, however, is of sweet and pleasing quality.

Of two smaller selections which Natrowski played, I liked very well a piece entitled "Zephir," by Hubay, which is effectively written for the solo instrument and contains also some pretty orchestral moments in the accompaniment.

\* \* \*

Remarkably telling, vigorous and dashy is the violin playing of the young violinist from Switzerland, Miss Laura Helbling, who, in conjunction with Miss Mary Münnhoff, gave a concert at the Singakademie last Saturday night.

Of our countrywoman and her art of singing I spoke in terms of praise in a recent issue of THE MUSICAL COURIER. I need to add therefore to-day only that she repeated the success and strengthened the favorable impression created at the first appearance. Such lovely, musical and clean singing as Miss Münnhoff's is a delight to listen to. She does not dazzle you with her coloratura, as so many of that class of vocalists are apt to do, and, in fact, excepting her absolutely flawless trill, I have heard coloratura singers who were far more wonderful, but her Lieder were delivered with even greater charm and beauty of tone as well as musical expression than her coloratura arias, and this combination is rarely found.

Equally sympathetic, equally musical, but endowed with far more temperament is Miss Helbling, who has made great progress since I heard her last as a wonder child. Her bowing is sweeping almost to a masculine degree, and she belongs to the energetic sort of performers who take their audiences by storm. A little more finish and certainty in the way of technic will make of this young lady one of the first class of female fiddlers.

\* \* \*

After this concert I had time yet for two acts of "Rigoletto," in which opera Alma Fohstroem made her guesting débüt upon the royal boards. I had heard her last year at the Theater des Westens and did not take a particular fancy to her. Since then the voice has not become any stronger, nor her art any greater. She is quite clever in a small, mincing way, but for the tragic moments of the two last acts of Verdi's opera, the lady lacks dramatic instinct as well as vocal power. Even her coloratura is by no means above reproach, the trill is ragged and the voice sounds well and charming only in piano and in the middle register, while the upper one has become quite sharp and slightly passé.

\* \* \*

I have no time or inclination to deal with such artists as Hilda Nagel, a vocalist, who appeared at Bechstein Saal. Such young ladies should be sent to conservatories for the learning of the art of cooking and similar more useful than musical occupations. But unfortunately the great founder of such valuable institutions has not yet arisen.

Auguste Goetz-Lehmann, who played the piano in solo numbers as well as in accompaniments at this concert, deserves a word of praise for painstaking, clean work, though she, too, is far from being a genius.

\* \* \*

A concert which I should have liked to attend, but for which time was not vouchsafed me, was that given last night by the concertmaster of the Munich Kaim Orches-

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tra, Richard Rettich, in conjunction with the pianist, Mrs. A. Langenhau-Hiezel.

I noticed upon the program two new sonatas for violin and piano (one in C and one in G major), by Emanuel Moor, once upon a time pianist and accompanist in New York, now composer and man of means in England. *Tempora mutantur!*

A wonderchild of the greatest promise, in many ways fulfilled already, is Eugenie Argiewicz, who performed the Wieniawski D minor Violin Concerto and "Faust" Fantaisie as well as the Elegy of Ernst before invited friends and connoisseurs at Bechstein Hall on Sunday forenoon. The talent for the fiddle seems to run in the Argiewicz family, for this child's older brother is the gifted violinist, Arthur Argiewicz, now concertmaster of the Winderstein Orchestra in Leipzig. It will not be long before the child beats him in grace and beauty of reproduction. She is a genius!

Melba will begin her guesting appearances at the Berlin Royal Opera House on November 25 as Gilda in "Rigoletto." Together with her Italian tenor, Marconi, who has never before been heard in Germany, will make his initial bow here.

Antonin Dvorák will come to Berlin to attend the first performance of his latest symphonic work, "The Song of a Hero," which is to be conducted by Arthur Nikisch at the next Philharmonic concert on November 13.

A rumor was current in Berlin last week that Paderewski would not go to the United States this season, but that he would prefer to finish his opera and see it performed at Dresden before he was willing to undertake another concert trip. I wrote to Arthur von Holwede, the amiable director of Steinway & Sons' Hamburg factory, and he immediately replied that the rumor was unfounded, and that Mr. Paderewski would surely be on hand at the appointed time, fulfilling all of the engagements, the dates of which appeared in the issue of THE MUSICAL COURIER of October 25.

"Brother" Ernest H. Jackson writes to me from Frankfurt-on-the-Main, enclosing a fine criticism from the Munich *Neueste Nachrichten*:

DEAR MR. FLOERSHEIM—You will perhaps be interested to learn of Leonora's splendid success Monday at Munich. The inclosed tells of her reception. Weingartner was very kind.

To-morrow, Homburg, subscription concert (Brahms' Concerto); Sunday, Frankfort, Museum Society concert; Wednesday, Strassburg; on Saturday, Colmar. Then back again to England for two weeks' work. We are getting a splendid footing in Southern Germany. With our kindest regards, cordially yours,

ERNEST H. JACKSON.

Another American young lady who seems to be getting on well in the world is Miss Helen Herbert, of New York, who made her operatic débüt last week at Rostock in the part of Aennchen in "Der Freischütz," and received handsome treatment at the hands of the critics of the Mecklenburg University town.

The Berlin Tonkunstverein, which can boast of an existence of half a century, has amalgamated with the Freie Musikalische Vereinigung, the head of which latter organization, Kapellmeister Adolf Goettmann, remains president and artistic leader of the combined societies.

Carl Goldmark is finishing an opera for the Vienna Court Opera House, upon the subject of Goethe's "Goetz von Berlichingen," the original of which has been arranged as an operatic libretto by Dr. Willtner, the house poet of the imperial theatres at Vienna.

Director Maximilian de Nys and Mrs. Elise Kutscherra de Nys announce the happy birth of their daughter Brunhilde. Hojo to ho! Hip, hip, hurrah!

Marcella Lindh, the American concert singer, called at the Berlin office of THE MUSICAL COURIER last week. She came from Dresden, where she had just sung with excellent artistic results at a concert of the Philharmonic Society, under Musikkdirektor Trenkler's direction. Mrs. Lindh is just about to enter upon a tour through the larger cities of Germany, where she has engagements as soloist in orchestral concerts. Further callers were Willy Burmester, the eminent violin virtuoso; Mrs. Fitzhugh and Miss Ethel Fitzhugh, of New York; Charles Hein, a young heroic tenor from St. Louis, Mo.; A. V. Vincent, a baritone from Vienna, and Richard Langenhau, second conductor of the Kaim Orchestra, at Munich. O. F.

#### BERLIN MUSIC NOTES.

Ada Denkár, a mezzo soprano from Lepsic, concertized Saturday evening in the Singakademie with the assistance of Paul Müller, violinist. Just why this lady came to Berlin to sing in concert it would be difficult to say. With the best good will nothing favorable could be written about her singing, and why enumerate the many faults? The assisting violinist, Paul Müller, showed himself far superior in talent and ability to the concert giver, although he lacked judgment in selecting the Sarasate—"Faust" Fantaisie for performance, the difficulties of which he had by no means mastered. A better impression was made with the Fantaisie-Caprice of Vieuxtemps, in which he showed a good, clear tone and easy bowing. He found great favor with the audience, which was unstinted in its applause.

At the Waldemar Meyer Quartet's second popular concert last Sunday the following program was given: Quartet in B minor, Joseph M. Weber; Quartet in C major, op. 59, Beethoven, and Sonata in E flat major for harp and violin, Louis Spohr. The gentlemen played with their accustomed skill and excellence, and Wilhelm Possi, the well-known harpist of the Royal Orchestra, displayed in the Spohr Sonata his superior artistic qualities and astonishing technical equipment to the great delight of the audience, which demanded an encore.

The ever popular pianist, Clotilde Kleeberg, was heard in concert Sunday night at Beethoven Hall. With great tact

and taste Miss Kleeberg selected a program that well suited her technic and temperament, and such numbers as the Andante from the Beethoven Sonata, op. 10; the Haydn Variations in F minor and "Warum" and "Des Abends," of Schumann, would have pleased the most captious critic. Miss Kleeberg was in perfect sympathy with her audience, which fully appreciated and applauded her efforts.

On Monday, October 30, the Chaplin Trio played in the Singakademie before a rather small audience. The trio consists of three young ladies, presumably sisters, whose musical education has evidently been carried on with care and skill. Their program contained ensemble numbers by Tschaikowsky and Schütt, and soli for piano, violin and violoncello.

The Trios were well played, at times, indeed, brilliantly. The chief drawback to the full enjoyment of their work was the lack of balance caused by the extremely thin and poor tone of the violoncellist, Miss Mabel Chaplin, who also in her solo, the Bruch "Kol Nidrei," failed to excite much interest; this is probably due to a lack of physical strength on her part. The pianist, Miss Nellie Chaplin, aroused considerable enthusiasm by the feather-lightness with which she played several soli, particularly "Papillons," by Ole Olsen, while the violinist, Miss Kate Chaplin, who is the most significant player of the three, introduced herself to the Berlin public with Henschel's Ballade, op. 39, which she played with great technical finish and a tone simply enchanting in quality.

Elisabeth Jeppe, whose name is familiar in musical circles, and who is a prominent member of the piano department of the Klindworth-Scharwenka Conservatory, gave a Schumann evening Tuesday at Beethoven Hall, with the assistance of Mrs. Dr. Pfaff von Schelhorn, vocalist, and the Waldemar Meyer Quartet. Miss Jeppe and Professor Meyer read the Sonata for violin and piano, op. 121, with discrimination and intelligence, although the pianist played too powerfully at times. A delightful artist is Mrs. Dr. von Schelhorn, who sang with consummate art six of the master's choicest tone poems; associated with her as accompanist was Rheinhold L. Herrmann, who is imitable in this branch of his art. Miss Jeppe was not fortunate in her piano numbers, her extreme nervousness preventing a satisfactory performance of the Fantaisiestücke and "Papillons." The concluding number was the incomparable quintet, which was performed with inspiration.

The Brussels String Quartet, consisting of Franz Schörg, first violin; Hans Daucher, second violin; Paul Miry, viola, and Jacques Gaillard, cello, made their first appearance in concert before a Berlin audience Wednesday evening and created a very favorable impression. These gentlemen have plenty of energy and warmth in their playing, and if the concerted work was a little uneven at times and the phrasing a bit ragged the tout ensemble was superior and highly artistic. In the Andante of the Schubert A minor Quartet and the Romanza of the Brahms C minor they entered fully into the spirit

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of these lovely movements and played them con amore. The Finale of the Brahms Quartet was given with spirit and enthusiasm, some sparks of which fell into the audience and ignited, so that their reception was very hearty at the close.

\*\*\*

The second concert of the Joachim Quartet took place Thursday evening before an appreciative audience that filled the Singakademie to the doors. The Haydn Quartet in D major, with its broad, noble largo and merry, sparkling presto; the musicianly and classical quintet of Wilhelm Berger in E minor, for two violins, viola and two 'celli, and the celebrated Beethoven Quartet in E flat major, op. 127, were all treated with the master mind and artist's touch for which this quartet has so long been celebrated. Percy Such, the 'cellist, ably assisted in the quintet. The evening was one of the greatest possible enjoyments.

F. M. BIGGERSTAFF.

**The Violin Illustrated.**

EDWARD CAHN gave a lecture last Wednesday night in the Musin Violin School to the pupils of this institution and a few invited guests. The subject of the lecture was "The Violin," and it was illustrated with stereopticon views. Mr. Cahn gave a history of bow instruments, tracing the development of the violin from rude beginnings to its present perfected shape. He explained the various stages of development and showed the violin's evolution. By means of views he described its structure. The fifty odd component parts of the violin were mentioned and their importance as elements of a perfect whole was explained. As the lecturer proceeded he paid his respects to the famous violin makers of Cremona, Brescia and other towns which cradled the early masters of the art. He told much of interest regarding the Amatis, the Guarnerius, Stradivarius and other distinguished families of violin makers. The lecture was replete with interesting and startling information, touching "the king of instruments," and held the exclusive attention of the audience.

At the conclusion of the lecture Ovide Musin marshaled his army of violin pupils and caused them to play several selections, which showed how far they had advanced under his guidance. Their work was praiseworthy, the precision with which they played in unison being remarkable. Mr. Musin has in his class a number of exceptionally talented young violinists.

**A Maigille Pupil.**

At the invitation of Mme. Helene Maigille a representative of THE MUSICAL COURIER attended a musicale given in her studio, in Carnegie Hall, on Thursday.

The feature of the afternoon was the singing of Miss Olive Celeste Moore, who is the possessor of that rare gift a genuine contralto voice of great beauty and power.

It is a voice of exceptional range and evenness, the lower notes being rich and musical, while the middle and upper registers are full and resonant.

Miss Moore sings with a pleasing style and correct method, which reflect great credit upon her only instructor, Madame Maigille.

We bespeak a cordial reception for this charming young singer when she makes her public début in Mendelssohn Hall on January 18.

Among the other pupils who were heard to good advantage were Miss Craigen, Edythe Porter, Lucia Hartt and Homer Leonard.

**Women's Philharmonic Society.**

Miss Tozier, of the vocal department of the Women's Philharmonic Society, gave a concert in the Chapter rooms at Carnegie Hall on the evening of the 20th, and on Saturday evening in the banquet hall a program was played by the piano department.

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## Music in St. Paul.

ST. PAUL OFFICE THE MUSICAL COURIER,  
THE PORTLAND, November 23, 1899.

"THE musical value of a town depends upon its choral work." The Schubert Club, believing that true culture grows from within, and that a choral organization furnishes one of the best opportunities for advancing such growth, established last year a large mixed chorus, which did admirable work.

The Schubert Club, urged thereto by prominent citizens and by its strong desire to place St. Paul on an artistic level with other cities of its size, proposes to give annually a series of five concerts, the proceeds of which shall be made a sinking fund to provide the best assisting talent to be obtained in the world with the funds available.

The organization will be known as the Schubert Club Choral Association, with a membership of 150 active members during the season. The need of more and better ensemble music in St. Paul has ever been felt by our most cultured citizens, and it is to meet this end that the present series has been arranged, and five grand concerts will be given this season, as follows:

On December 5, Miss Katharine Richards Gordon, soprano; George Hamlin, tenor; Danz Orchestra, thirty-five men; the Schubert Club mixed chorus, and Emil Ober-Hoffer as musical director.

In January, one grand evening concert by Theodore Thomas' Chicago Orchestra. On February 8, the young American violinist, Miss Leonora Jackson, with Mrs. D. F. DeWolf, soprano; the Schubert Club and Mr. Ober-Hoffer.

On March 15 Rafael Joseffy, the pianist, in recital.

April, a grand choral and orchestral concert, with some great singer as the star. It is proposed to make this event a fitting climax for this splendid series.

The choral work planned for these concerts are "Hiawatha's Wedding Feast," by Coleridge Taylor; "Samson and Delilah," by Saint-Saëns; "The Sun Worshippers," by Goring Thomas, and Verdi's "Stabat Mater."

The officers of the Schubert Club have worked in the city's musical interests for years entirely without compensation and at a heavy sacrifice of money and efforts, and they feel justified in expecting from the citizens of St. Paul a generous support.

De Pachmann interested and held an audience spell-bound in his piano recital on the 14th inst. at the People's Church. Few of the Western audiences had heard this character of the keyboard, and much interest was felt in his program, which was one adapted to his own special sphere. Weber, Schumann and Chopin were played in his own incomparable style and applause was profuse.

Claud Madden has a beautiful new song out, "Hiawatha," which is being popularized and sung by many of the local and visiting artists. This is only one of the many of Mr. Madden's efforts, several works being in the press.

The Cathedral choir gave an excellent reading of Moderati's Musical Vespers on Sunday evening, November 19, with a choir of forty voices, under the direction of

J. S. Gehan. Mrs. S. V. Harris, Miss Pottgiser, E. J. McCaffery were the soloists, with Miss Sans Souci at the organ.

Henry Wolfsohn, the New York impresario, visited the Twin Cities during the De Pachmann tour.

Alexandre Petschnikoff comes to us in the fifth of the artists' series, to be the star attraction of the series.

GERTRUDE SANS SOUCI.

brilliant color. Both these ladies are pupils of Mme. Anna Lankow, and show the careful, artistic hand of their teacher. Both the quartets, string and vocal, went very well. Mr. Saar enjoyed a distinct personal triumph, as he certainly deserved to.

## Emma Thursby's Return from Europe.

SENSATIONAL reports having been published about the serious illness of Miss Emma Thursby, the distinguished American prima donna, THE MUSICAL COURIER sent one of its reporters to her residence on Thursday last, and he found her well and happy in her apartments, Gramercy Park. Miss Thursby returned from Europe something over two weeks ago, going to Boston first to pay a visit to friends there. She has in no sense lost her voice, as the published stories had it, and is to-day in as fine voice as she has been for ten years.

Last winter Miss Thursby had an attack of the grip, which did not leave any lasting effects, and this summer in Paris she sang for Madame Marchesi, receiving from that distinguished source the most enthusiastic praise for the splendid quality and preservation of her voice. Madame Marchesi expressed herself as disappointed that Miss Thursby did not still give the world the benefit of her fine abilities as an artist.

The fact that Miss Thursby is receiving her pupils for instruction in vocal art is sufficient evidence that she is not ill and that she has not partially or otherwise lost her voice. She begs to make this announcement through THE MUSICAL COURIER.

## The Woman's String Orchestra.

This successful organization, under Carl Lachmund's leadership, is certain to have a busy season. The bookings already made guarantee this. Next Wednesday the orchestra will appear in Waterbury, Conn. Soon thereafter dates will be filled in various Pennsylvania and New York towns. Early in the spring a tour will be made through the South. The Woman's String Orchestra, the personnel of which is somewhat different from what it was last season, was never so strong as it is at present. In it are some highly skillful instrumentalists, who are excellent in ensemble work and also admirable as soloists. One of these, who has just returned from Europe with an enhanced reputation, is Leontine Gaertner, the young violoncello virtuosa. Director Lachmund has set before him a high standard and requires the members of the orchestra to keep themselves up to it. His severe discipline has accomplished good results.

Touching the work of Mr. Lachmund, Camilla Urso, the violinist, writes: "I spent two hours in perfect enjoyment. The concert was a great success. \* \* \* Excellent shading and time, skillful technic, perfect intonation and graceful style."

The New York Evening Post says: "They play well."

A new illustrated souvenir prospectus has just been issued and will be mailed to managers or directors of clubs upon application. J. Sumner Burroughs will hereafter act as manager and representative, and all communications should be addressed to him at No. 132 West Eighty-fifth street, New York city.

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**Madame Wienzkowska.**

PRESENTS A BRILLIANT PROGRAM OF PIANO MUSIC AT  
UNITY HALL.

After two years' absence from the concert platform in this city, Mme. Melanie de Wienzkowska made her reappearance last evening at Unity Hall, and captivated a large audience with her brilliant piano playing. The program presented was one of unusual variety, containing some of the best from Schubert, Schumann, Beethoven, Rubinstein, Paderewski, Chopin and Liszt, with a gem or two thrown in from other composers. There was no attempt to present novelties, nor to impress by meretricious devices. The madame has gained somewhat in poise since last heard here, and her art is more mature, better, but the daintiness of touch, the swing of the tour de force, and the poetic feeling are memories of her first recital in this city.

The program had for its principal number Beethoven's Sonata, op. 81, in three rhythmic movements, "Das Lebewohl," "Die Abwesenheit" and "Das Wiedersehen," a composition of nobility and dignity which the artist played with breadth and strength in expression and interpretation that will long remain in the memories of music lovers who heard it. There were three consecutive Chopin numbers of contrasting character, and in them the artist did some of the most delicate work of the evening. Nothing could be more graceful or more dainty than the interpretation of the Nocturne, full as it is of melody, her warmth of feeling and rare shading giving to it an unusually lovely tone. The Fantaisie called for the exercise of technic in abundance, which the madame had in store, and the Scherzo, which completed the suite, was a delight in itself. As an interpreter of Chopin the artist showed at her best. As has been said, every pianist has a Chopin, and Madame Wienzkowska's Chopin has its due portion of originality. Some of the fugitive pieces on the program had little delights of their own, as Schumann's "In der Nacht," the whirling Caprice of Paderewski, which seemed to call for all the digital dexterity of the artist, and gave her opportunity to accomplish a brilliant piece of work, the "Rococo Scènes de Bal," by Schutte, a bright and melodious tinkle, breezy and savoring of the variations of the dance; the brilliant Valse, by Leschetizky, and the closing Liszt Rhapsodie, which was a perfect hurricane of fortissimo effects, found the audience in rapport with the player and enthusiastic and unstinted in her praise. Madame Wienzkowska has every reason for congratulation upon the still higher place she has won for herself in the hearts of music lovers of Hartford by her recital of last evening.

THE above is from the *Hartford Daily Courant*. Madam Wienzkowska will play, after Christmas, at Wellesley College, and subsequently in Boston, New York and Providence.

**J. D. A. Tripp.**

At the opening of the present season many concert engagements and a large and promising class of pupils again greeted J. D. A. Tripp, the brilliant Canadian concert pianist and very successful piano instructor.

Mr. Tripp's recital in Toronto on November 7 was attended by a large and enthusiastic audience; indeed, so much appreciation was evidenced on this occasion that the saying "A prophet is not without honor save in his own country" could not have occurred to anyone present.

Among other places in which the pianist is being heard this fall are West Toronto, Belleville, Guelph and Syracuse, N. Y.

This musician's studio at the Odd Fellows' Building, 2 College street, Toronto, is attractive, spacious and well equipped, two fine grand pianos constituting an indispensable part of the furnishings, while photographs of many eminent European artists whom Mr. Tripp met during his various sojourns abroad and with a number of whom (including Moszkowski and Leschetizky) he studied, are of special interest to his pupils.

Prominent among the latter now studying with Mr.

**ADELINA**

**MURIO-CELLI,**

Vocal Instruction.

Teacher of the eminent artists, **EMMA JUCH**, **MARIE ENGLE** and **ELEANORE BROADFOOT**, the latter just engaged by Grau, Metropolitan Opera, three years.

Other prominent pupils on the operatic and concert stage: Minnie Dilthey, Nella Bergen, Dorothée Morton, Charlotte Walker, Amanda Fabris, Anna Russell, Marie Groebel, sopranos.

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Tripp are Miss Florence Marshall, Miss Edith Bayley, Mrs. Buckingham, Miss Via MacMillan, Miss Craig, Miss Payne, Miss Mockridge, Mrs. Waterman (of California) and Frank Austen.

Mr. Tripp is conductor of the Male Chorus Club, of Toronto, and at a recent meeting of the Clef Club, a well-known musical organization in that city, he was elected president.

**Mrs. Ada Benzing.**

Mrs. Adah Benzing, the contralto, assisted by Joseph Benzing, baritone, and R. Thallon, pianist, gave a recital before the German Club, Hoboken, Sunday night. The opening number was a duet by Hildach, "Nun, bist Du worden mein eigen," which was sung by Mr. and Mrs. Benzing. Mrs. Benzing then gave three songs by Schumann and four by Grieg. Mr. Benzing sang Vulcan's Song from Gounod's "Philemon et Baucis." The other songs given by Mrs. Benzing were "The Lament," by Chadwick; "My Love Is Like a Red, Red Rose," by Klein; "A Summer's Night," by G. Thomas; "The Miller's Daughter," by Chadwick; "Träume," by Wagner; "Nur wer die Sehnsucht kennt," by Tschaikowski, and "O lieb, O lieb, so lang Du lieben Kannst," by Liszt. Mr. Benzing sang "I Fear No Foe," Pinsuti, and "I Cannot Help Loving Thee," C. Johns. Two duets by Henschel, "No Fire Ever Burns" and "No Man Can Guess," were given by the singers, and the recital ended with "Calm as the Night," by Goetz, another duet for contralto and baritone. The accompaniments were played excellently by Mr. Thallon.

The recital proved enjoyable from beginning to end. So strong and varied a program is not often given. Both singers were in good voice, and their work was of a high order of merit. Mrs. Benzing possesses a genuine contralto voice, which she uses with art, and Mr. Benzing's voice is of unusual power and compass. Both are musical and admirably complement one another.

**Mrs. Clara A. Korn's Work.**

During the past six years Mrs. Clara A. Korn, the composer, has instructed in musical theory almost 400 pupils, who have come to her from all parts of the United States and Canada. Some of her former pupils are at present studying in Europe, among others the three Visanskas—Bertha, Frances and Daniel—also Lionel Gittelson and Herman Jacob, who were placed under her charge at the National Conservatory. In one instance a young lady from Iowa, Miss Frances Wyman, took a season's private lessons with Mrs. Korn in New York, after having studied for six years with Moritz Moszkowski, in Berlin. This shows the high esteem in which Mrs. Korn's ability as a teacher is held, not alone in America, but also on the other side of the water. As Mrs. Korn no longer teaches in New York city, a number of pupils are taking a theoretic course by mail.

**Ernest Neyer's Successor.**

George L. Humphrey has been chosen bandmaster of the Seventh Regiment, succeeding Ernest Neyer, deceased. There were a score or more applicants for the position. Mr. Humphrey is a native of Ohio, but has lived in New York a long time. He is director of the orchestra in the Herald Square Theatre.

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CHAS. L. YOUNG, Townsend Building, New York.  
**MISS CLARA OTTEN, Pianiste,** Pupil of CLARA SCHUMANN.  
Ensemble Accompaniments; also Pupils.  
Studio: 44 East 51st Street, New York.

**Clarence Eddy.**

M R. EDDY continues his successful tour of recitals as may be seen from these notices:

The organ recital by Clarence Eddy at the Ascension Church last evening, was a very enjoyable affair. There was a large attendance, and those present showed their appreciation of the excellent performance of Mr. Eddy.—*Atlantic City (N. J.) Daily Press*.

Mr. Eddy's skill in registration and perfect accuracy and precision of technic were very noticeable. Perhaps nothing in the program showed the possibilities of the orchestral work of the organ to better advantage than the Vorspiel to "Lohengrin."—*Newburgh (N. Y.) Daily Journal*.

The main attraction was Clarence Eddy, who is perhaps one of the greatest organ virtuosos in the world. His manipulation of the keys and stops of the beautiful new organ of the church was practically a revelation to those present. His technical faculty seemed to have no limit, and in his registration he attained astonishing, and, at times novel results.—*Newburgh (N. Y.) Daily News*.

The organ recital by Clarence Eddy at the Emanuel Baptist Church last night was a veritable treat for all lovers of music. The program was the usual "historical" one, beginning with Bach and ending with Wagner.

Perhaps the gem of the evening was Stairner's "L'Angelus," so dainty and full of beautiful melody. Horowski's Menuet in G was given in so able a manner as to call forth an enthusiastic encore. Mr. Eddy's pedaling is certainly marvelous, and his shading beautiful. The ease with which he manipulates the keys proclaims the artist.—*Albany (N. Y.) Times-Union*.

Mr. Eddy's playing may be summed up as faultlessly artistic.—*Albany (N. Y.) Evening Journal*.

Clarence Eddy's masterly organ playing delighted a thoroughly appreciative audience last night at Emanuel Baptist Church.

Master of the organ in all its moods, of its delicate effects and its most resonant thunders, the sure and facile pedal work, no less than the supple and punctilious manipulation of the keys proclaimed Mr. Eddy's art. Mr. Eddy, in response to the burst of applause that followed his superb playing of the Faulkes Concert Overture, gave Schubert's "Serenade" and a quaint melody full of the play of fifes in encore to the Bossi number. The recital was one of the musical treats of the season.—*Albany (N. Y.) Argus*.

**The New York Ladies' Trio.**

At a private rehearsal of the New York Ladies' Trio last Thursday evening, at which a few invited friends were present, the artists consisted of Miss Rossi Gisch, violinist, and Mme. Flavie van den Hende, violoncellist, and Miss Hilda Newman, pianist, who played a trio by Godard and one by Chaminade with excellent taste and remarkable finish. This trio should meet with success on its tour, which begins December 1. The rehearsal showed that these ladies have given much attention to their ensemble practice.

There is a sympathy and decisiveness in their playing, which comes from careful and earnest rehearsal. Miss Lilian Carlsmith, who is the vocalist with the Ladies' Trio, sang several selections especially arranged for her with accompaniment of the trio. Miss Carlsmith's rich contralto blends excellently with this combination.

**Carl E. Martin.**

Carl E. Martin, who is at his studio, 144 Fifth avenue, Mondays and Fridays, is conducting the Orpheus Club, of Greenwich, Conn., which has an active membership of 100 mixed voices. Under his guidance this society is now studying Mendelssohn's "Hear My Prayer." Mr. Martin has also organized the Greenwich Glee Club.

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**Music in Copenhagen.****PHILHARMONIC CONCERT.****PROGRAM.**

Overture to Barber of Bagdad.....	Cornelius
Concerto in A moll, op. 54, for piano and orchestra.....	Schumann
Adagio from E dur Symphony.....	Bruckner
Solo for Piano—	
Prelude (Holberg Suite).....	Grieg
Arietta .....	Leo
Hungarian March.....	Schubert-Liszt
Norwegian Symphony.....	Hagg

Soloist: Leonard Borwick.

THE musical season opened here on Saturday evening, October 21, with the first concert of the Philharmonic Orchestra. By the earnest applause which met the conductor, Victor Bendix, upon his entrance, one would judge this a music-loving public. The program was not sufficiently Scandinavian in character to please the searcher after types, but quite sufficiently so for the musician, who ever believes that "music is not national, but universal."

This orchestra, though composed of good material, did not give response as a single instrument. Whether this was entirely owing to lack of personality in the conductor, or whether the cause was more ingrained, it is difficult to say. Suffice it to admit there was a decided lack of dominant force, and of the element of magic not a trace.

This did not however prevent a good share of musical excellence being present in the evening's work. In the "Barber of Bagdad" Overture, for instance, all the beauties of phrase work were well brought out, the idea of the composition clearly stated and the various melodies and motifs which come and go like a company of people, were delightfully received and dismissed.

The brasses were unusually full and rich, the woodwind instruments insignificant and the strings now and again impressed one as harsh and careless. On the whole one felt there was much worth and power within this body of musicians, who needed to be molded a bit by some master hand.

Victor Bendix is not a born conductor; he does not command. He showed a respect for the masters, since he did not allow himself to show much individuality in interpretation, but kept close to the text, at the cost of color and strength. His tempi clear cut, his reading honest, he might be considered not a powerful, but a good average conductor, the summing up of whose work at the end of the year might place him even ahead of other more brilliant, less steady, colleagues.

The performance of the Bruckner Adagio proved to be rather chaotic. There was not sufficient momentum to carry forward such a large-bodied composition, so the result was a mass of sounds in disorder, groping vainly after the central idea that should give it *raison d'être*. Of the Hagg Symphony there is not a great deal to be said. It is chiefly interesting in regard to its composer and his country, and for this reason the short sketch of Hagg given below may not come amiss.

Leonard Borwick as pianist added much to the merit of the concert. He is one of a class of musicians we more rarely hear in America, whose art dwells in quiet perfection. We rush so madly after comets that we do not have leisure to appreciate the steady light of fixed stars. Borwick is a most delightful pianist, accurate, finished, delicate, yet strong and broad, with a power of reserve force truly astonishing in so slight a man. In the Schumann Concerto he showed dramatic fire, as well as refinement, and he gave a very fresh interpretation to the somewhat overplayed, though always beautiful, composition.

Johann Adolphus Hagg came as a very young musician from Sweden to Copenhagen in 1870 to study under Nils W. Gade. Later he went to Berlin to study under Keil, where he was considered one of the most promising students. His art serene and joyous, his personality all that

was charming, on his return to his country he received all the praise and help a young artist could wish, and was soon on his way to be the pride of his country. But through the influence of Jenny Lind, it is said, his impressionable nature took a self-analytical turn, and under his morbid introspection of his art, lacking sustenance, wilted away. He was obliged to seek refuge in an insane hospital, where he dwelt for twenty years, considered by his friends as lost. Only a few years ago, however, he was declared cured; his melancholia had left him, and with his return to the world of living healthy his joyous art came back. He sought the quiet life of the country in Sundsvall and there took up his work anew.

Doubtless in Scandinavia there is a strong desire to encourage this musician who has suffered from the dreaded malady peculiar to our time. His music is described as being "free from attempts at effect, opposed to the storm and stress of modern Scandinavian music, full of the purity of form which he revered so in Mendelssohn and Gade. His musical thoughts are expressed in logical sequence, his melodies, which are aristocratic and unusually plentiful in this unmelodious aife, are worked up with fine ease." The Norwegian Symphony perhaps sins through the very merits of its composer. It is characterless because he is opposed to the rugged strength, the rich turbulence of the Norwegian nature. His piano music, however, is so highly recommended (and piano culture has reached a high point here) that for those interested in Swedish music it may be of interest to have the following list of piano compositions:

Albumblad.  
Three suites in gammle stil.  
Sonate, 1, D moll.  
Sonate, 2, F moll.  
Suite Sentimentale.  
Five Fantasy.  
Kleine Ballade.  
Blumenstück.  
Tarantelle.  
Rom. and Intermezzo, piano and violin.  
Vals, 1, H dur.  
Vals, 2, E moll.

**LEONARD BORWICK PIANO RECITAL PROGRAM.**

Fantaisie, C moll.....	Bach
Andante with five variations, arranged for piano by L. Borwick .....	Mozart
Sonata, A moll, op. 42.....	Schubert
Prelude and Fugue, E moll, op. 35, No. 1, Lieder ohne Worte, C dur and Fis moll.....	Mendelssohn-Bartholdy
Scherzo, No. 3, Cis moll, op. 39.....	Schumann
Carneval, op. 9.....	Schumann

There has just ended a concert one might be tempted to call flawless: the piano recital of Leonard Borwick, which was given at the Koncert Paleets, in the smaller hall. So quiet, so unpretentious and straightforward, this English pianist yet possesses an entire mastery over the piano, from the subtlest nuance of tone of which it is capable to its fullest sonority and virile power of sound. His touch is a marvel of incisive lightness, resulting in a tone at once sweet and strong. The chief sources of satisfaction are found in his well-thought-out interpretations, his absolutely clear phrasing and his unerring obedience to rhythm.

These qualities, added to a deep undercurrent of poetic feeling, contribute a substratum of excellence of which the audience is serenely conscious. He does not bewilder you, he has no stridently obvious originality. He simply fills you with the delight of music. When you have left the hall you can almost forget the performer in the remembrance of the music he has made to exist.

The Bach Fantasia was very, very nice, and portrayed a delicate mastery over the stern music that quite transformed it into a thing of beauty for even enemies. Schu-

bert's Sonata, a composition so full of rich and strong beauty, was played to perfection, the performance giving full satisfaction to one's ever-present hunger for the beautiful. A storm of applause, howevr, came after the rendition of the Scherzo of Chopin. It merited well such a recognition, for it was nobly played. Those passages of runs in weird harmonies, which one always looks eagerly for, were played with maddening skill. They scarcely seemed to be played—they but came into a sort of diaphonous existence. Quite taking away one's breath, or else one would have surely given way to the desire to exclaim: "Oh! oh! oh!" each time they came. The pianist looked so innocent of doing anything unusual you would have said the music had made itself heard in spite of him. He possesses in a high degree this very rare charm of unself-consciousness. Another concert will be given by this artist on Monday next, in the large hall, the program including compositions of Bach, Händel, Lem. Leo, Daquin, Schumann and Liszt. He then continues his concert tour, the Mecca of which is Berlin.

An account of the musical world at Copenhagen should properly begin with the Royal Opera, which opened the October 1. But although the performances average well, there is nothing to make them of special note. The company is said to possess one star, Herold, the tenor; besides two favorites a little past their prime, although still enjoyable: Simounsen, a forcible baritone, and Madam Ulrich, soprano, while the rest of the number are more or less indifferent. Their salaries are small, and their position entirely confined to the Royal stage. Consequently those who are capable prefer to visit other countries.

Throughout the winter opera nights occur two or three times a week, alternating with the play, which, by the way, is excellently well done here. An interesting figure is Svensen, the conductor of the Royal Orchestra, full of individuality and possessing quiet force. The repertory so far offered has confined itself to "The Flying Dutchman," "Carmen" and "Cavalleria Rusticana," called here "Paa Sicilien." But doubtless the opera, as well as everything else, will take on greater brilliancy after the return of royalty to town.

A. L. W.

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**Evelyn Ashton Fletcher.**

Miss Evelyn Ashton Fletcher will be in Boston from December 1 to 21, instructing a class of teachers. She has already sixty-five teachers in that location, and will visit their classes for the purpose of criticising and reviewing their work. Such enthusiasm prevails wherever Miss Fletcher's work is known and understood that her time is rapidly being all bespoken for lectures and instruction of teachers.

Recently Miss Fletcher gave a lecture at the Boese School in New York city, for which 600 invitations were issued. The audience were delighted with the lecture and work shown, the illustrations being by small children.

On November 27 Miss Fletcher will lecture before the Women's Club, of Brooklyn, N. Y.

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## Truth Versus Error.

(Communicated.)

**W**HOM are these that darken counsel by words without knowledge?"

In the particular case in which I am interested, they are W. S. B. Mathews and Ward Stephens, who, in a Philadelphia monthly publication, have written upon a subject which they evidently do not understand. I have been requested to answer their remarks, which appeared, respectively, under the headings, "Letters to Teachers" and "Dumb Pianos," and feel that I am in position to do so, as I understand thoroughly the subject under discussion and believe, too, I know why W. S. B. Mathews and Ward Stephens are only able to take a contorted view of it.

The name of W. S. B. Mathews is very familiar to me; that of Ward Stephens is not, and at first I had great difficulty in finding out anything about this latter gentleman, but I finally identified him as the hero of a little episode which I will cite later.

I read to Mr. Virgil the paragraph appearing in "Letters to Teachers," which refers to the Virgil Practice Clavier, and asked him what he thought of it. He answered: "I don't think anything of it at all, for Mr. Mathews once said to me in a half confidential way, half-jocular way, 'The less I know about a subject the more I can say upon it.' The many remarks emanating from Mr. Mathews that have appeared in print from time to time during the last decade have convinced me that his assertion was no joke, but a positive fact. I have taken no notice of his inconsistent expressions upon the subject of the Clavier because I felt sure sensible people would understand his motive in condemning the Clavier Method and see clearly the emptiness of his remarks."

The question which Mr. Mathews answers is, "Will you kindly let me know what you think of the dumb or practice piano?" I quote from his reply: "I do not know what you mean by dumb piano. If it is the Virgil Practice Clavier I can say that many find it useful for strengthening the fingers, making the touch more even and for practising upon without disturbing the neighbors. It does not take the place of a piano, except for very poor players (under whose fingers it produces perhaps a better effect than the piano)," &c. I have studied the Clavier Method with Mr. Virgil personally for about four years, and must say that the above remarks sound to me as though they came from the pen of someone who has not given four hours' attention to it. Mr. Virgil is himself the very first to condemn the idea that the Practice Clavier takes the place of the piano, and I certainly know of no other teacher who makes more thorough use of the piano than he does. As soon as a pupil's movements and muscular conditions are under control, he employs the piano to test the quality and effectiveness of the touch and execution. He claims that a good tone is the result of right doing—that is of exercising the right mental and physical control—and that as it is not possible to make good musical effects until some, at all events, of the mechanical part of piano playing has been mastered, it is wisest to attack the mechanical difficulties at once and conquer them in as short a time as possible. He finds that, without tone, the task can be more quickly accomplished than with tone. He says, though, that if piano playing involved no more than musical, emotional sense, he would be the first to say, use always a piano in

study and practice, but because it involves much more he has invented the Clavier and advocates its use.

With regard to sparing the neighbors' ears, Mr. Mathews always evinces that praiseworthy Christian trait of loving his neighbors not only as well, but even better than himself, whenever he discusses the Clavier's good qualities.

In my opinion Mr. Virgil has much more correct ideas upon the subject of the use of tone in piano study than have most teachers of the piano. He will not use tone unless he can have good tone, and never asks his pupils to play to him upon a piano of unmusical tone or out of tune. I know from experience, on the other hand, that many professors who are of the opinion they would utterly ruin their pupils' musical sense if they allowed them to play on any instrument without tone, provide for their use worn out pianos with harsh tone and uneven touch and more frequently than not out of tune. A student once said to Mr. Virgil in Berlin: "I have studied with several of the leading professors in Germany, who talked to me all the time about tone, but strange to say, you are the only teacher I have found here who provides for his pupils a really beautiful instrument upon which to study tonal effects."

Mr. Mathews claims to know of no artist who has made use of the Practice Clavier for any but a very short time, and says that those who have given testimonials would willingly recall them. He mentions as one of these Dr. Mason. This seems strange, as only a few days ago Dr. Mason, who in course of conversation with me brought up the subject of the Clavier, entirely unprompted by any remark of mine, said: "I am constantly misquoted and misunderstood. People often accuse me of being double-faced, as they say I act in a friendly way toward the Virgil Company and at the same time speak against the Clavier. As a matter of fact, this is entirely untrue. I think most respects very highly of the Clavier and am always free to say so, but am of opinion that some people make abuse of it." "Mr. Virgil," I replied, "is quite of your opinion and is the first to condemn those who use it senselessly. It must be used intelligently and in the study of tonal effects, always in conjunction with the piano." I have not asked Dr. Mason whether he wishes to recall his testimonials, but in view of the following facts I should think he does not.

More than ten years ago he wrote a review of the merits of the Practice Clavier, which closes as follows: "The 'Clavier' enables one to temporarily banish the stimulating influence of the piano tones without suspending the means of defining the rhythm and verifying the touch. While personally regretting that the invention did not appear long enough ago to have served me throughout my musical career, it has, nevertheless, placed me under obligation to its gifted inventor, and I desire to thank him for so valuable a contribution to the pedagogics of an art to which I have devoted so many years of a busy life, and to heartily recommend his invention to the intelligent use of every earnest student and player of the piano." Eight years later he wrote: "I regard the Virgil Practice Clavier as of inestimable value to piano students in every degree of development, as well as to the most advanced artists, since its faithful use compels mental concentration and consequently secures and maintains completed mental and physical technic."

So accomplished, thoughtful and conscientious a musician, pianist and teacher as Dr. William Mason would

not, I feel confident, have written a second recommendation after eight years' deliberation had he not really been convinced of the merits of the Practice Clavier.

Referring to De Pachmann, Mr. Stephens says: "It was not long after his use of this dumb keyboard that not only I but many of his friends noticed that there was a new and disagreeable element in his touch—hardness \* \* \* it is to be hoped that he has abandoned the use of the thing forever." Let me take this opportunity of informing Mr. Stephens that he has not done so. Nearly three years ago, when Mr. Virgil first went to Berlin, De Pachmann at once visited him and wanted to learn more about the Clavier. When leaving Berlin to go to London, De Pachmann was more anxious about his Clavier than anything else, and was very delighted when Mr. Virgil arranged that he might leave his own instrument in Berlin and have another directly he reached London. He applied for the promised Clavier as soon as he arrived at his destination. Upon landing in America he at once called at the Clavier Company's office and presented a letter from the British Clavier Company requesting that he might be supplied with an instrument without delay. Only a few nights ago at the close of his first recital at Mendelssohn Hall I went to see him in the artists' room and overheard him speaking to several pianists in the most enthusiastic manner about the Clavier and the benefit he had gained from its use. Among other things he said that Mr. Virgil has done more for pianists than has any other living man.

What about De Pachmann's touch? Has it lost so much? Why is it that Mr. Stephens and some of De Pachmann's friends imagine that it has? He himself has not noticed it, nor have the critics.

Has Mr. Stephens read the latest criticisms of De Pachmann's playing? I heard the artist in question play in Berlin several times last year. There the critics are hard enough to please, and they spoke in high terms of his exquisite touch. In London and the English provincial towns, where he played a number of recitals before coming here, he met with the greatest success and the critics pronounced his touch his crowning glory. The general opinion here is that he is now playing better than on the occasion of his last visit to this country. I turn to a few papers and read some of the criticisms of his playing and see such expressions used as "his exquisite gradations of tone," "the marvelous tones, the velvety scales," "the surpassing tonal loveliness," "exquisite and velvety delicacy of touch," "his wonderful tone coloring and beauty of touch," "the purity, evenness and limpid smoothness of his scale playing and the warm, singing quality he brings from the piano," &c. One paper concludes by saying, "Altogether the artist of to-day is a pleasant improvement on the artist of a few years ago, attractive as the former was. His charm is greater, his art more compelling." We read elsewhere: "His style has broadened, he has gained in repose, and his rubato is not so violently unrhythmic as it was six years ago. The caressing beauty of his touch, its rich, singing quality, was happily exhibited in the larghetto. \* \* \* It was legitimate piano playing, the instrument yielding up its utmost toll of tone and sounding at times like a miraculously attuned Aeolian harp." Can Mr. Stephens digest all this?

Mr. Stephens has a mistaken idea of Joseffy's opinion of the influence of the Clavier upon pupils. Joseffy called only last week at the Clavier office and ordered a new Clavier, not to take the place of the one at his house,

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but one for use in traveling. Mr. Virgil told him that it was being said that he cautioned people against the use of the Clavier, whereupon he exclaimed: "That is false; I recommend it to everybody—it is invaluable as a means of acquiring a correct touch. I practice upon it constantly and would not be without it." He then added: "Money speaks louder than language; I am here to-day to purchase another Clavier with a traveling trunk, for which I wish to pay the regular professional price. I will accept it on no other terms."

Mr. Ward Stephens is of the opinion that emotional people and those "who have music in their blood" require constantly during practice to hear the sound of the piano, and that practicing on a dumb piano is a strain on the nervous system. I think the reason that there are so many people in the world who are emotional and musical enough to be fine players and yet are not, although they devote many hours a day to practice, is because their feelings get the better of them and their head is allowed to play no part in their study. Heart and soul are good things for a pianist to have, but if he wishes to perform absolutely artistically and to make effects that will be understood and appreciated not only by himself, but also by his hearers, he must not forget that he needs to cultivate also his mental activities, as these control the physical functions employed in piano playing. I think it is more strain on an emotional person to exercise fully the mental faculties when hearing tone than when not hearing it, but perhaps this is taking too cold-blooded a view of the matter to please Mr. Stephens. I believe it was Madame Essipoff who said she could not accomplish certain difficulties in piano playing until she had arrived at the point that she was able, by means of the exercise of special will power, to be entirely oblivious to tone while practicing. This great exertion would have been spared her had she practiced on a toneless instrument.

It is, of course, true that fine pianists can be made without the Clavier—given a musical genius of phenomenal physique, with excellent brains, nerves and muscles and well shaped hands, and he will succeed with or without the Clavier, but I certainly think there are very few pianists in this world who would not be benefited by a judicious use of the instrument so greatly despised by Mr. Stephens, and I know, as a fact, that all would accomplish their object very much more quickly if they would submit to the logical method of training laid down in the Virgil method.

I cannot enlarge upon all the points to which Mr. Stephens refers, nor go into detail about the various pianists he mentions. I will only say respecting Von Bülow that he took the pains to see Mr. Virgil several times while he was in America and was highly interested in his invention and begged him to visit Germany, saying that if he did so he would do all in his power to help him. With regard to Von Bülow's playing, I am of opinion that it would not have been so stiff and cold had he made thorough use of the Clavier and the Virgil method. But a truce to all this. I would fain answer at length Mr. Stephens' other remarks, but time and space forbid, and perhaps, too, it would be waste of energy, for he is evidently one of those who despises reason and loves to "darken counsel by words without knowledge," and, as Humboldt wisely remarks, "to an unreasonable mind nothing is so unreasonable as reason."

FLORENCE DODD.

#### Wednesday Morning Chamber Musicale.

This morning, at 11 o'clock, in Carnegie Lyceum, the second Wednesday Morning Musicales of the series arranged by Townsend H. Fellows will be given. The performers will be Alexander Rihm, pianist; Henry Schrader, violinist; William J. Maier, viola player, and Leo Schulz, violoncellist. The singer is Townsend H. Fellows. These numbers will be given:

Trio, B flat major, op. 52.....A. Rubinstein  
Baritone solo, Romance from Tannhäuser.....Wagner  
Townsend H. Fellows.....Brahms

Quartet, G minor, op. 25.....Brahms



STEINERT HALL, BOSTON, November 26, 1899.

#### BOSTON'S LIMITATION.

WHEN two weeks ago I launched forth, "Sans peur et sans reproche," with the statement concerning Boston's need of a manager to handle the large amount of talent now going to waste in this city, I had little idea that the matter was as serious as it is, and within this time I have had private hearings of many genuine talents. Not all live in Boston proper.

The surrounding country holds many young women and young men who have come into Boston for study, and from here have gone abroad and after long and serious study have returned to what? To their own homes, somewhat out of the city, and no possibility of booking with anyone here whose business it is to know where soloists are wanted, and so these people sink into total oblivion, to say nothing of the sentimental side, to say nothing of the disappointment and the discouragement, the lost years of work in bringing to an artistic condition a talent which is God-given. Yes, Boston is a beautiful field run to waste completely. New York is sadly overrun, and this is the solution it has to take that which should be shared by Boston.

Little good it is to tell these people that they must go to New York. New York has its own and has been the receptacle for all the talents of America, and why should it be necessary for Boston to pour its talents into New York to take care of? The condition is a ridiculous one. Here is a city which in musical importance ranks second to none. From personal observation I believe that there is more healthy early instruction here than anywhere that I have ever been; with this good foundation and the opportunities for hearing music which are unparalleled, the artists who emanate from here or who come here to locate are practically lost. There is not one out of a thousand that can possibly make either reputation or success, and I would not like to say how many give it up in sheer hopelessness.

Why has Boston no manager? What do people mean when they say that Boston is conservative? Has conservatism anything to do with a bright, hustling, business man who knows the business and the country, coming into Boston and taking hold of it?

\* \* \*

This has been an overwhelming week to concert-goers, to say nothing of the army of music critics, who must digest the delectable concerts spread before them, whether they will or not. The only redeeming feature of this cyclone of concerts is that they all were remarkably well presented and from one side or the other were interesting.

\* \* \*

The Boston Symphony presented:

Overture in the Italian style, in C major, op. 170.....Schubert  
Les Veillées de L'Ukraine. Morceau de Concert pour violin et  
orchestre.....Loeffler  
Une Nuit de Mar (La Noyée—Runa). Lento.  
Les Paroiki s'amusent. Allegro giocoso.  
Till Eulenspiegel's Lustige Streiche, op. 26.....Richard Strauss  
Symphony No. 4, in E minor, op. 98.....Brahms  
Soloist, Franz Kneisel.

Charming, indeed, was the work of C. M. Loeffler, and Kneisel presented the work of his colleague in a manner which proved his entire sympathy with it. Eight years ago Loeffler himself presented this composition, under direction of Nikisch; since then he has rewritten it, adding here, eliminating there, until it is in such condition as to call forth delight from the most fastidious. Here is no striving for effects, spontaneity being its principal charm. Poetic, absolutely not sentimental; vigorous, yet essentially graceful; brilliant, yet never blatant nor commonplace, and, most remarkable of all, melodious ever, one might even say tuneful, yet never once approaching cheapness, is a résumé of the essentials of this concert morceau.

The orchestration, too, is done with a masterly touch. Rich, flowing, full of individuality and of glimpses of what has shown himself a thoughtful, original and poetic writer, has shown himself a thoughtful, original and poetic writer, free from bombast and from the desire of obtruding his personality for the sake of doing things differently.

The presentation was admirable; nothing could have been desired in nuances, tempi, grace or those innumerable indescribable details that make a perfect entity between composer, composition, soloist, orchestra and, may I not add, audience, as the reception accorded it was one which was marked with hearty and open admiration and appreciation.

The Strauss "Till Eulenspiegel" had a clearly comprehensive and lucid presentation, one which seemed to set forth in every detail the desire of the composer, if bursts of mirth and then of sentiment without a chiaroscuro was to be expected. To be sure there was one effect which sounded like the noise which we have learned to expect when the heavy comedian falls down the stairs, a noise which seems to be executed by a wooden rattle, but this, too, we have learned to enjoy from Richard Strauss, who has also taught us to look pleasant during a double quartet of cymbals.

The Brahms Symphony received specific treatment in last week's criticism of the Philharmonic concert in New York, so there is nothing to say of this splendid masterpiece save that its presentation by Mr. Gericke and his men was masterly and imposing.

Next week Fannie Bloomfield-Zeisler, not inaptly called the "Sarah Bernhardt of the keyboard," will play the Grieg A minor piano Concerto. The Symphony No. 3 of Tschaikowsky will also have its first presentation here.

\* \* \*

Besides attending the interesting concert of the Kneisel Quartet, at which Richard Burmeister was the assisting artist, I went to Cambridge on Tuesday night, attracted by two numbers on the program that I wanted very much to hear. These two numbers were Dvorák's Terzetto, for violins and viola, op. 74, and especially the Richard Strauss piano Quartet in C minor, the piano being played by Heinrich Gebhard.

Both compositions were superb and well worth going that distance to hear. The piano quartet was a distinct surprise, for nothing could be more compactly and simply built. All the bravura and self-will shown in the orchestral writing of this composer were absolutely eliminated from the chamber music, and the andante was a noble piece of writing. It was admirably played and Gebhard did very commendable work and shows to good advantage in ensemble. In the Boston concert the Borodine Quartet was a refreshing bit of writing, all of it interesting, although the finale seemed rather trivial.

At the next concert Madame Maas-Tapper will assist at the piano; also Max Zach and H. Heberlein.

\* \* \*

A musical event of enormous importance was the celebration of the two hundred and fiftieth anniversary of the Second Church of Boston, which lasted for two days. The Sunday services, besides including Mendelssohn's "Hymn of Praise," presented hymns of the earliest times. On Mon-

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day evening the "Hymn of Praise" was splendidly given. H. G. Tucker, the organist of this church, is to be congratulated upon the efficient way in which everything was handled and the symphony which precedes the vocal part of this work was given an interesting and scholarly reading under his direction.

The soloists were well selected and Mrs. Marian Titus, soprano of this choir, and Bruce W. Hobbs, tenor of the same, were artistic in all their numbers, whether solos or concerted work. Mr. Hobbs' first solo, the "Sorrows of Death," was given with finished artistic delivery, which marks this successful tenor's work.

Those who participated in the performance are herewith given:

Conductor, H. G. Tucker.

Soloists, Mrs. Marian Titus, soprano; Miss Bertha W. Swift, soprano; B. W. Hobbs, tenor; J. H. Ricketson, tenor.

Organist, G. W. F. Reed.

Orchestra of thirty players. Isidor Schnitzler, principal.

Chorus, soprano, Misses Mary B. Anderson, Louise Baum, Eleanor M. Colleton, R. G. Harris, Mara V. Hastings, Alice Hutchinson, Edith G. Mason, M. deV. Mitchell, E. P. Syer, E. M. Tuckerman, Miss Grace E. White.

Alto, Mrs. M. A. Brewer, Mrs. Louise B. Brooks, Miss Mary E. Burroughs, Miss Jennie Hayes, Mrs. H. C. Lewis, Mrs. Edith MacGregor Woods, Miss L. T. Murphy, Mrs. Fanny Holt Reed, Mrs. H. K. Sanborn, Miss Louise Schroeder, Mrs. Anna von Rydingsvard.

Tenor, Stephen Alta, C. F. Atwood, L. E. Black, E. P. Boynton, Charles Chase, Henry Coughlan, James F. Harlow, H. M. Murdough.

Bass, George M. Brooks, Dr. A. N. Broughton, Charles H. Hillman, C. W. Cole, Hobart E. Cousens, G. W. Dudley, John S. Kilby, W. B. Phillips, Dr. Mark W. Richardson.

Orchestra selected by Carl Behr.

The Apollo Club gave the first concert of its twenty-ninth season on Wednesday night at Music Hall. It is almost needless to state that B. J. Lang was conductor, so identified is he with this magnificent body of singers. It is not exaggeration to say that for fullness of tone, unity of shading, attack, finish and finesse I have never heard the superior of this organization, and if this be the result of Mr. Lang's training it is certainly fortunate in its leader.

The assisting soloist of this occasion was Mrs. Genevieve Clark Wilson, of Chicago, and her clear, brilliant and beautiful soprano has not been surpassed here this winter; she has a charming style and is among the most satisfactory singers on the concert stage to-day. Her fine stage presence cannot be overlooked, even though her art is great enough to permit of this oversight. She was royally received by the large and recherché audience present.

The incidental solos of the club's numbers were sung by Bruce W. Hobbs, C. B. Shirley and George B. Rice.

Among the numbers was "The Long Day Closes," by Sullivan, which, although unexpectedly, was sung in memory of George H. Chickering, who had always requested that this be sung at his funeral by the club, of which he had been an old and favorite member. The number was on the program, strangely enough, and the singing of it was both effective and affecting.

The program also contained a delightful number by William Gericke, entitled "The Autumn Lea," and "The Monks and the Pirates," a fine male chorus, by Massenet. It is almost impossible to specify anything as to excellence, as all of the selections were so enjoyable and all so exquisitely given that particularizing is well-nigh impossible.

The personnel of the Apollo Club is as follows:

Tenors—Henry W. Asbrand, M. D. Barrows, Lester M. Bartlett, George C. Brown, William C. Brown, C. P. Chase, L. H. Chubbuck, Walton L. Crocker, Charles K. Cutter, H. A. Davis, Jr., G. R. C. Deane, George C. Endicott, Thomas H. Hanley, Bruce W. Hobbs, Edw. E. Holden, C. Frank Hunting, W. F. Littlefield, Frank A.

Norris, C. Brunel Parker, E. C. Prescott, W. Goldman Reed, John D. Shepard, Samuel S. Shepard, Willis S. Shepard, C. B. Shirley, Charles W. Swain, Frank D. Thatcher, G. G. Webster, Charles E. Wood.

also the romances from Brahms' "The Fair Majolone." A large audience was present, and it is needless to say that it was enthusiastic.

\* \* \*

A recital of the Faelten School, given in Steinert Hall, as also one by the pupils of H. Hartmann, violin teacher, must of necessity lay over until next week.

\* \* \*

I think it safe never to prophesy a career for a young girl again. It is not six weeks since everyone was enthusiastic in prediction of what fame would come to Miss Alice Burns, Frank E. Morse's talented pupil, who went abroad to get the European touch. On her way to Bouhy in Paris she married Cabot J. Morse, of Boston, when she arrived in London. Mr. and Mrs. Morse will live in Paris for the present.

\* \* \*

The Cercle Française, of Harvard, has caused a ripple of excitement by announcing that the play to be presented at Cambridge December 14-16, and in Boston December 18-19, will be one by Cyrano de Bergerac himself.

\* \* \*

Last Wednesday evening Mr. and Mrs. Wilhelm Gericke gave a delightful dinner party to a circle of intimate friends at their home in Brookline.

\* \* \*

Leopold Godowsky, he of the electric fingers, was in Boston one day this week on his way to play at a concert in Springfield, Mass.

\* \* \*

Weldon Hunt, who has been singing in many private musicales in New York, returned to Boston this week.

\* \* \*

Juliet Corden-Pond, an attractive young woman, has recently returned from Europe, where she gave herself to serious study of vocal art. Mrs. Pond is an accomplished actress as well, she is the wife of Mr. Pond, the manager of the Boston Theatre.

\* \* \*

Mrs. Genevieve Clark Wilson, who sang with such notable success with the Apollo Society this week, was a pupil of Frank E. Morse.

\* \* \*

Hamburg will be heard again December 2 at 2:30, at Steinert Hall.

\* \* \*

Mrs. Maas-Tapper and her pupils will give a recital in Steinert Hall Thursday evening, December 7.

\* \* \*

Heinrich Gebhard's second recital will occur Monday, November 27, at 2:15.

\* \* \*

A concert is announced at Steinert Hall early in December for the Kaltenborn Quartet, assisted by the Pianola.

\* \* \*

Miss Minnie Topping has recently come to Boston and has taken a studio in Steinert Hall, where she is prepared to receive pupils. Miss Topping is an accomplished pianist, whose intelligent reading, fluent and flexible technic, surety and poise have come to her through long study and through study with admirable teachers, among whom are H. M. Field, Dr. Martin Krause, Teresa Carreño and Vladimir de Pachmann. Miss Topping is also open for concert and ensemble playing.

\* \* \*

I had the opportunity of hearing a charming violinist this week, Miss Italian Howard, of Dover, Mass. Miss Howard has had the very best instruction available, numbering among her teachers Julius Eichberg, Bernard Listman, Franz Kneisel and two years with Joachim. Miss Howard shows hard study and natural talent, and is a very delightful player.

\* \* \*

Felix Fox did not play in New York this week, but will later in the season, when he will play the Pierné piano Concerto in C minor.

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**STEINWAY & SONS' ART PIANO CASE DEPARTMENT.**

(See Inlaid Supplement in this Edition.)

THE first glance at Steinway & Sons' art piano case department impresses two things vividly on the mind—the immense stride that artistic case making has achieved since it has been undertaken in an earnest artistic spirit by the great house of Steinway & Sons, and the popular demand for and appreciation of the art work of this house which has kept pace with it. Four years ago, when Steinway & Sons opened and organized their special department for artistic case work, the architecture and decoration of piano cases were at their lowest ebb. The reform by which Eastlake had effaced the vulgar and baroque forms of the Empire and the epoch of Louis XV. had in its turn lost its artistic impulse and become even more inartistic and commonplace than that which it had displaced. In the piano, especially, the change from the curved leg of the French Renaissance to the straight and clumsy support demanded by the Eastlake reform was a doubtful benefit. A few great artists like Alma Tadema, incited by the artistic spirit aroused in England by the Morris furniture and decorations, did, indeed, create individual pianos of great beauty; a few specimens of marquetry, a craft in which French hands had never lost their cunning, reached the American market through the enterprise of Steinway & Sons, who even then foresaw and reached toward the present era of American decorative art. But aside from the costly woods in which American de luxe pianos were encased, decorated pianos as American achievements hardly existed.

To-day American art piano case making, thanks to the house of Steinway, stands on its own feet as an art in which the best characteristics of each decorative epoch have been appropriated, digested and recreated in terms of sincerity and beauty.

Let us consider what the art piano case department of Steinway & Sons offers to-day to the lover of beautiful furniture. Piano cases conceived in the spirit of the epoch in which they are embellished! No superficial mixture of heterogeneous symbols and designs borrowed at hazard from French and German furniture plates, but real art creations carefully thought out and elaborated, in which the characteristics of the epoch are reunited in original and charming architectural forms, which suggest the decorations which complete their beauty. Such cases as the Colonial grand and upright in mahogany, the Louis XV upright, enameled, the Louis XIV grand in carved wood, which have been lately exhibited in the Steinway art room, bespeak a new and independent art, classical in its models, American in its exquisite grace of treatment. There is no lack of variety. The warerooms of Steinway & Sons exhibit

Pianos in satinwood,

Pianos in white mahogany,

Pianos in antique oak,

Pianos in French burl walnut,

Pianos in choice red mahogany;

Pianos in white enamel,

Pianos in lavender enamel,

Pianos in apple green enamel,

Pianos in tinted bronzes,

Pianos in gold;

Pianos in the style of Louis XIV.,

Pianos in the style of Louis XV.,

Pianos in the style of Louis XVI.,

Empire pianos,

Early English pianos,

Colonial pianos,

Gothic pianos;

Pianos embellished with original paintings on natural wood,

Mahogany pianos inlaid and purled,

Enamelled pianos hand painted,

Pianos decorated with bronzes in Steinway &amp; Sons' special designs,

Pianos hand carved in natural woods,

Marquetry pianos.

Every piano decorated with paintings is unique, no designs being ever repeated. Each has its own proper story and significance; each has involved the labor of many months. Some, like the Gounod piano, the Wagner piano, the Lohengrin piano, are acts of homage to the composers they illustrate; some contain exquisite studies in the lovely forms and postures of babyhood, idealized in groups of sportive Amors; some, like the Shakespeare piano, draw their motives from the poets; all spring from the congenial imagery of music expressed in terms of art.

Among the many cases enumerated above, a few stand out as particularly happy, either in architecture or embellishment. Such an one is the Colonial grand, which we have chosen for illustration. The case of this charming instrument exhibits a very artistic treatment of the peculiarly quaint and graceful construction familiar in the

best English harpsichords. It has completely eliminated the commonplace outlines of the modern stock piano and substituted an architecture which is as dignified as it is light and elegant.

The outline of the body of the instrument is slightly modeled into angular curves as a result of the treatment of the eight slender legs on which it rests, each leg being carried up through the body of the case by means of a slightly projecting panel which has the effect of a pilaster supporting the lid. This prolongation of the line of the leg greatly increases the dignity of the architecture by substituting an organic whole for a shapeless box resting on three unrelated supports.

The scheme of decoration is purely Colonial, and consists entirely of satinwood inlays. The construction lines of the case, the oblong pilasters, the lyre and the stretcher connecting the legs are emphasized by the narrow linear purfling so characteristic of Colonial decoration, while the architectural features are bound together by a wider band of purfling surrounding the body of the instrument immediately below the lid. The seven sunk panels between the oblong pilasters are of particularly fine crotch mahogany, purled and containing the quartered sunburst in the corners. The music rack is inlaid with a very dainty Colonial spider web modification of the sunburst.

Side by side with this piano, which owes its beauty to the daintiness of its architecture, we notice an instrument charming on considerations altogether different. Rightly called by its designer "a symphony in red," its entire color scheme consists of deliciously warm effects based on a scale which runs from delicate flesh color to the deepest shade of the fine red mahogany of the case which forms the background of the decoration. The artistic conceit which gives rise to the decoration is very happy: a female figure holding aloft a light toward which little Amors are flying from all sides through the starry night. The highly artistic management of the light and shade makes their childish limbs seem fairly diaphanous. The beams of the lamp appear to shine through the flesh, and to irradiate their faces and wings. The whole idea is as artistic in execution as it is original in conception.

An upright piano in mahogany, embellished with a fine painting in Greek style, deserves attention. The figure of the dancing girl in the centre panel is particularly good, and the lions' heads, which afford the climax to the decorative panels on the sides of the case, are very strong and interesting. The color scheme of this piano is based on the contrast afforded by the dull yellow of the mahogany, of which the case is made, with the sky of the centre panel of the front, a greenish blue, like a turquoise, off color. The treatment of the whole case is thoroughly characteristic and interesting.

Next to this in our list comes an exceedingly dainty Louis XV. upright piano in pearl enamel, decorated with designs in mauve. The graceful legs of this instrument are carved in the recurved acanthus scroll characteristic of the best type of roccoco architecture, while the two panels on the front are delicately outlined in scroll cartouches, carved. The scenes depicted are pastoral, in conformity to the style, and the effect of the entire case is particularly in harmony with the delicate appointments of a young girl's boudoir or the cool quiet of a music room in a country villa, surrounded by its garden of flower beds in prim box borders—to interiors, in short, where delicacy of effect is specially sought.

No more beautiful piano has ever been made for any connoisseur than that recently placed by Steinway & Sons in Georgian Court, the residence of Mr. George Gould. This superb instrument is a fine specimen of Louis XIV. furniture in its more genial expressions. It is hand carved and decorated in cartouches upon a pearl gray enamel, the carved surfaces of the scrolls being enriched with gold, lavishly applied. The modeling of the front of this beautiful case is very bold. The upward sweep of the lines, which, originating in the leg, find their logical terminations in the bold acanthus scrolls of the arms at the keyboard, and at the side lose themselves in the contour of the body, is masterly. The decorative paintings in the cartouches are in the Greco-pastoral style of the Louis XIV. epoch, and are most happy in drawing and color.

Not the least among Steinway & Sons' recent achievements are two cases lately made to order, in which valuable antiques have been worked into modern cases without sacrificing either their original outlines or the acoustic qualities of the Steinway case construction. The first involved the incorporation of a large painting of Amors with sheep in the style of Rubens, which occupied the entire lid of a large harpsichord, and also a series of panels surrounding the body. The result was completely successful, even the peculiar angular form of the harpsichord being preserved. The second piano reproduced a fine antique of buhl (tortoise shell inlaid with brass tracery engraved), the whole finished with elegant little bronzes. The result was absolutely charming.

We cannot close without a word on the cases in natural woods which are from time to time brought out by Steinway & Sons. Lovers of fine woods are aware that the finest markings are obtained in very small quantities, and that

nature never duplicates her patterns. Some time ago the salesroom contained a grand piano in French burl walnut, of which the pattern of the wood produced the head and fore paws of a great tiger that occupied the entire lid. In the next room stood an upright to match. The purchasers of these instruments obtained what will probably never be duplicated. Similarly a lot of white mahogany, with delicate chocolate lines, made up three or four beautiful grands which will never be matched. Four satinwood grands of astonishing depth of lustre and most distinguished grain have never been paralleled before or since. The art piano case making department, in short, is a place through which beautiful objects pass continually to be replaced by newer and equally charming creations which afford endless variety and which show continual progress in beauty, but which must be snatched at without delay if they are to be possessed by their admirers.

**Miss Margulies at the National Conservatory.**

One of the silent workers and one whose accomplishments in her chosen field far outshine others more bearded is Miss Adèle Margulies, of the National Conservatory. Miss Margulies was a pupil of Anton Door in Vienna and a gold medallist for three years in succession at the Vienna Conservatory. She has played abroad and here with Theodore Thomas, but her life work is teaching, and as a teacher of piano her success is unique. She possesses in an eminent degree the psychologizing faculty, the *flair*, the divination of a pupil's peculiarities of individuality. Then her great experience, thorough science and frugality in expenditure of the nervous and muscular energies of her pupils make her an ideal teacher. The fruits of her labors are many. Her pupils have an unmistakable *cachet* in their technical finish and musical conception, yet no two play alike. A double score of names ought to be adduced to prove this, names that today are well known in the piano playing world. Suffice to mention one, Bertha Visanska, whose piano and musical education is entirely the results of her years with Miss Margulies. The brilliant European successes of the Visanska girl, successes the readers of THE MUSICAL COURIER were acquainted with, are due to Miss Margulies and to her the credit must be given. Miss Margulies, besides her private classes, teaches at no institution but the National Conservatory.

**Josef Weiss' Next Recital.**

The third piano recital of the present series by Josef Weiss will take place the evening of December 5 in Knabe Hall. The program will be more diversified and possibly more interesting than that which was given in either his first or second recitals. These are the pieces he will play:

Orgelconcert .....	Bach-Weiss
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Intermezzo, A major, op. 118 .....	Brahms
Capriccio, B minor, op. 76 .....	Brahms
Romance, F major, op. 118 .....	Brahms
Barcarole, G major .....	Rubinstein
Es blinkt der Thau .....	Rubinstein
Fifteenth Ungarische Rhapsodie .....	Liszt
XIV. Ungarische Rhapsodie .....	Liszt
Loreley .....	Liszt
Gnomenreigen .....	Liszt
Sixth Ungarische Rhapsodie .....	Liszt
VI. Ungarische Rhapsodie .....	Liszt
Nachfalter .....	Strauss-Tausig
Militärmarsch .....	Schubert-Tausig

**Vernon d'Arnelle.**

At a concert given in Calvary M. E. Church, on the 23d by Camilla Urso, Mr. D'Arnelle, baritone, sang "The Blackbird," Victor Harris; "Traum durch die Daemmerung," Richard Strauss; "Morning Hymn," Georg Henschel; "Thou Art My All," Campbell-Tipton; "Two Brown Eyes," Grieg, and "Song of Hope," Grieg.

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WE would like to ask the Paris *Le Monde Musique* since when the Messrs. Jean and Edouard de Reszké are Frenchmen and what this paper has ever said regarding Madame Calvé to which that gifted woman could take exceptions? If the Paris paper will show us wherein those two gentlemen are Frenchmen and what this paper has said unpleasant regarding Madame Calvé we will send the editor sufficient money to bring out a decently printed paper.

tinctly second and third rate, not to be compared with the best Hungarian and Slavic pianists. An interesting article might be written on the reasons—if there are any—why Germany has not produced one of the world's greatest pianists, whereas her list of first-class singers is considerable, and in composition she ranks supreme—except in the field of piano music, where Chopin is king."

Mozart was an Austrian, and played the piano in the Italian or Scarlatti style. Händel and Bach were not pianists but harpsichordists. Beethoven followed closely in the steps of Clementi, basing his passage work and general style of figuration and performance on the Italian's. But he played Beethoven better than any other pianist. This is not a joke, but a remark. Mendelssohn was nonchalant and witty in his piano style—remember Rossini and his allusion to the Scarlattiisms in Mendelssohn music and playing. Tausig was born in Posen; he was Polish and Jewish. At thirty, when he died, he was *the greatest pianist alive*. Mr. Finck underrates his power and reputation. Von Bülow was German—Prussian German—but he could play Bach and Beethoven a little. Who is Nepomuck? Hummel must be meant. But Hummel was a Hungarian, born at Pressburg—and a Jew. He played Hummel better than Beethoven. Cramer, an anglicized German, not a great pianist though a pleasing one. Karl Heymann, a Jewish genius, was born in Holland, at Amsterdam. Kalkbrenner, a stiff, pedantic Jew-German; Clara Schumann, a German; Menter, German and a great pianist; D'Albert, born of French parents at Glasgow and a full blooded Jew, though he denies the story. Even if the sinister rumor of his blood relationship to Tausig proved true he would be none the less Hebraic. Sauer is German, Friedheim a Russian, born in St. Petersburg, and a violent partisan of the new school. Reisenauer is a German, and for that matter so was Adolph Henselt a remarkable virtuoso Mr. Finck must admit. Stavenhagen is German—and plays like one. The curious thing about the list of great and little pianists is their Hebraic origin. With the exception of Liszt and Chopin—we omit, of course, composers like Beethoven as not being exactly *virtuosi*—most pianists, ancient and modern, can trace Israel in their genealogy—if they wished to. What Mr. Finck really means is that German pianists do not play Chopin as well as the Poles and Hungarians. This is natural enough. So we do not think that the laugh—rather the smile—is on Mr. Finck.

## LUDOVICO BREITNER, a well-known Parisian pianist, has made his home in this city.

He is with Madame Breitner at the Hotel Flouret. Ernst Pauer's Dictionary of Pianists gives Breitner's birthplace as Trieste, and the date of his birth March 22, 1854. As a pupil he took first prize at the Milan Conservatory, and later studied with Rubinstein and Liszt. He has resided since 1876 at Paris, and is the composer of piano, quintet and other music. It is as a chamber music player he is said to excel. He has been knighted in Spain, and wears several orders of merit. It is whispered that the Breitners left Paris because of the persecution attendant upon their espousal of Dreyfus' case.

## THE Detroit Free Press prints the following:

## OPERAS FOR THE MILLION.

For conductors.....	"Carmen"
For the baby.....	"Pinafore"
For physicians.....	"Patience"
For gossips.....	"William Tell"
For all of us.....	"The Mascot"
For burglars.....	"Robin Hood"
For postmasters.....	"Rigoletto"
For policemen.....	"Sonnambula"
For baseball players.....	"The Bat"
For Pullman porters.....	"Rob Roy"
For George Washington.....	"Martha"
For horse-race bettors.....	"Favorita"
For Coxey's army.....	"Beggars' Opera"
For the colored people.....	"L'Africaine"
For New Jerseyites.....	"Les Mosquitaire"

There seems to be some risky references to robbery and burglars in the above list. Why does grand opera invariably suggest images of this sort? Is there another kind of a Ring besides Wagner's in grand opera management?

## HAVING SOME FUN WITH MR.

## FINCK.

A SET of merry wags who cluster about the hospitable board of the Reverend A. Lüchow, Importer of Liquid Pleasures, opposite Steinway Hall, sent Henry T. Finck a Round Robin protesting against his attack upon the fair and fat reputations of German pianists. Mr. Finck, who can see through a millstone, too, calmly printed the card in the *Evening Post* of last Saturday. Here is the article:

"The assertion made not long ago in this journal that Germany had never yet produced a pianist of the first rank appears to have evoked much discussion, and even given offense, judging by some of the letters received. Among these is a card from a 'Stammtischgesellschaft,' signed by five men, who amiably, but sarcastically, call our attention to the fact that the following Germans 'played the piano, by the way, with what success we leave you to judge: Händel, Bach and his sons, Mozart, Beethoven, Mendelssohn, Tausig, Von Bülow, Cramer, Nepomuck, Kalkbrenner, Heymann, Clara Schumann, Sophie Menter, D'Albert, Sauer, Friedheim, Stavenhagen, Reisenauer, &c.'

In reply it may be said that the instruments used by Bach and Händel were so primitive compared with ours that no rational comparison is possible. They, like Mozart, Beethoven and Mendelssohn, played their own compositions, no doubt, in a most illuminating and inspired way, but no one who understands the conditions would place them, as players, in a line with Liszt, Rubinstein and Paderevski. Tausig, who had lived longer, might have ranked with those three, was not a German, but a Pole, and D'Albert is a Scotchman. Bülow was intellectually great, but he lacked the emotional and sensuous qualities which are essential to a first-class player. The others in the above list are dis-

M R. GRAU has announced the opera for opening night at the Metropolitan. Even a deaf mute could name it—"Romeo and Juliet," dear old melodic, sawdust and dramatic treacle of Gounod! "Carmen," "Tannhäuser" and "Faust" complete the bill for the first week. It will indeed be a season of novelties!

A RECENT cablegram to the *Times* tells the startling news that Adelina, of the Barilli, Patti, de Caux, Nicolini and Cedarstrom factions will visit America—dear, old, silly, sentimental America, don't you know!—next season. We may remark—we told you so. November 22, 1900, is the date set, a date which commemorates the singer's fiftieth anniversary of her first appearance before the public. To make the occasion still more imposing the proceeds of the affair are to be donated to charity; 1900 will be a year set apart, for not only does Patti bring with her her youthful Cedarstrom, but Lily Langtry will air her mature charms here in company with her boy husband de Bathe. It is indeed the century for the old, no longer may we say—the world is to the young. Sims Reeves, Jean de Reszké, Chevalier de Kontski, Patti, Langtry, Lilli Lehmann—why, the list is startling. A significant thing, however, in regard to Patti's appearance last Wednesday in Albert Hall, London, is that it was unnoticed by the public and press. The English are too busy fighting just now to enjoy senile vocalizing.

(New York *Herald*, November 25.)**NO MORE CHICAGO FOR MR. GRAU.**

**The Impresario Says the Windy City Must Give a Guarantee for Opera the Next Time.**

**NO MONEY IN IT FOR HIM.**

**In His Opinion the People Want a Rest, and He Will Try to Give It to Them.**

**HIS THIRD BAD SEASON.**

CHICAGO, Ill., Friday.—Maurice Grau is sick of Chicago and will never bring his grand opera company here again unless he is given a guarantee.

No one blames him for this decision, for it is purely a matter of business with him. He can see no reason why he should give grand opera here at a loss. It is his opinion Chicago wants a rest and he will do what he can to give it to her.

"I cannot account for the apathy of the Chicago people toward grand opera," said Mr. Grau. "It is quite plain to me that they have had too much grand opera. Our tour before we came to Chicago this year was profitable. We received our first setback in Chicago. Even the people of Milwaukee show a greater appreciation of grand opera than they do here."

"Chicago gets the same opera for \$3.50 for which New York pays \$5 and \$7. But it is so hard to please the public. The New Yorkers are now complaining because we take the artists on the road, and, as they say, bring them back to New York tired out. The statement is as little justifiable as the statement that my company comes to Chicago simply for rehearsals; because do not the artists go to London for a long season of grand opera after their New York engagement? Yet no one in London criticises me because the same singers have sung for several months in New York city."

"For opera the New York people pay nearly \$1,000,000, and surely that large gross sum entitles them to the best. Our subscriptions already in New York city for sixty operatic performances amount to \$400,000. I do not believe that during the three weeks' season in Chicago we shall take in altogether \$100,000."

"My philosophy, so far as Chicago is concerned, has reached its limit. This is the third consecutive season that I have come here and lost money. Chicago must in the future, I fear, be placed on a par with the interior cities, so far as musical appreciation is concerned."

**Foreign Opera Must Go.**

TO pretend, for an instant, that Chicago is not as musical as New York would be impudent and arrogant for Chicago has a permanent orchestra which New York has tried in vain to create and it has its permanent American opera as we have here and it has great conservatories of music with enormous attendance, with splendid faculties, many of the members being brought from Europe right over our heads and it has hosts of excellent teachers, better choral societies than we or Boston have and its conservatories are far ahead of the old New England Conservatory in Boston and it has living among its active musical forces some of the greatest pianists and world renowned violinists. It has larger and better organs than we have here in our halls and larger halls and a larger opera house and its taste must be as good as ours for it refuses to support the foreign high salaried opera scheme just as New York has and, as we shall see, New York will again refuse to sustain it.

The music critics of the daily press of Chicago understand their vocation and occupy as distinguished journalistic positions as their brethren here or in Boston and their opinions are healthy and their didactics at times refreshing. They are normal in their views and they have no other aims than the advancement of musical and artistic life in their community. When this paper, years ago, stated that

Chicago was a rehearsal of the opera for New York they followed the idea with care and finding it true they upheld it honorably. The rehearsal is a sham rehearsal, for thorough rehearsing never takes place in the foreign star opera scheme.

To pretend, therefore, that the sane conclusion of Chicago not to support the inartistic opera star system of foreign texture on the basis of extortionate salaries is due to an absence of the true musical spirit is not only absurd but is the very opposite, for if it proves anything at all it proves that Chicago is thoroughly musical and for that reason peremptorily rejects the whole stupid foreign star plan. As a musical center, educated by a rehearsing permanent orchestra for years past, it cannot tolerate the inartistic and purely personal star system with all the fraud that follows in its wake. The star system is not art, is not music. It is merely the exploitation of the sensational for the purpose of extorting money under the false guise that it is art and opera that is to be given to the public.

Mr. Grau—why Mr. Grau has nothing to do with the question; he is the symbol, the personification of the idea but he as Mr. Grau has no responsibility in the matter. If he has financial interests in the scheme and it fails as it always has failed that is purely his affair but he is not responsible for the existence of the false theory that star system is art. He must be endeavoring, for the good of his own stock company, to secure these European stars at the lowest prices, and if he must agree to pay them the tremendous and outrageous sums running from \$500 to \$2,500 a night it is probably due to the fact that they refuse to come for less knowing that he has been unable to pull himself out of the rut dug by his predecessors, all of whom died as bankrupts in their trenches fighting the inglorious battle for the foreign star.

Within the past three years three of the heroes have been taken to their graves in this city and all of these men who were honest, hard working, sincere and of artistic disposition, working in the interest of art (which Mr. Grau and which the bankrupted firm of Abbey, Schoeffel & Grau never claimed) and as hard as Mr. Grau works and yet one, Maretzke, had a handful of mourners at his funeral, which was as simple as the poor man's life justified, none of the stars even sending a flower, while the other two—Neuendorff and De Vivo were buried, the one by friends, the other by the Actors Fund no foreign star contributing a cent or a flower and one local musician outside of the editor of this paper being present in person. It was Miss Decca who sang a song as her last tribute to one of those who had sacrificed a life for the high priced, foreign opera star. The predecessors of Mr. Grau, the Abbey, Schoeffel & Grau Company failed in trying to solve this problem, a problem opposed to all principles of financial, industrial or social economy and a problem impossible of solution.

The \$1,000,000 extracted from the people of New York goes chiefly into the coffers of these imported stars whose value is fictitious and who can make no such incomes on the Continent of Europe as they make here. If, through the payment of this tremendous sum, we could secure artistic opera we might find in that the compensation for the expenditure but the very star system that enables these foreigners to demand these extortionate sums also makes them independent of the opera management and they, the stars, feeling that they and not the opera, are sought, and they refuse to submit to discipline and to such an extent has this grown that Eames (a foreigner, residing permanently in Europe in her own houses refused week before last to subordinate herself to the time fixed for a rehearsal at the Auditorium in Chicago. The star system requires no rehearsing for its aim is not ensemble or art; it looks to the destruction of ensemble in order to appreciate still further its own value.

In the Scheme at the Metropolitan the subordinate features are so emphatically pronounced that,

from the artistic viewpoint they become hideous and it is of no further consequence whether the chorus sings in tune or not or whether it replies to the principals in a different tongue or a mixed polyglot Tower of Babel manner. The go-as-you-please chorus would be a disgrace to any musical institution but it is impossible to remedy this under the domination of the star system. Mr. Grau cannot remedy this for he cannot reduce the status of the star; once he contracts with a star he must advance the value to get a profit out of the investment and as he advances he drives the price of star up with the advance. He is as much a victim of the system as music here is, for it has him by the throat and will strangle him just as it would finally strangle music in America were it not for work this paper is doing in exposing fearlessly and unceasingly the corrupt system. If Mr. Grau were to put the money into chorus, orchestra and mis-en-scene he could not get the stars to abide by it for they would not shine in such an artistic atmosphere and such singers as we have here in bulk are not fitted for the necessary work of subordination to ensemble. When a man like Jean de Reszké gets 12,500 francs a night to sing Siegfried or Faust or Romeo how is ensemble possible? Where is it to come from. Thus far this season he has not come to America and yet he is not singing on the Continent. It does seem natural (does it not?) that a singer who gets 12,500 francs a night in New York and Boston and Chicago should be of such artistic stature that some governmental Opera House in France, Austria, Russia, Belgium, Holland or Scandinavia (leaving aside poor Italy and Spain) would at least desire his great art. Is that not common sense? And yet he can get no engagement on the Continent. No Opera House, no matter how great its subvention, requests Jean de Reszké even as guest. Does this not at once indicate that we have managed to drive this star system to the very verge of insanity or hysteria? And it is not art, surely not music, to stage these operas with incompetent chorus and defective orchestra for the purpose of having a few stars to whom all the money flows so that after one million dollars are received in a season the profit is less than ten per cent—a very small profit considering the tremendous risks.

To remedy some of the resultant evils Mr. Grau, finding the star system devouring itself, was compelled to put on operas with "star casts" but the whetted appetite thus satisfied cries for more and more and this season Mozart is to be emasculated for the benefit of "star casts." Very naturally and very logically the opera with a few stars subsequently becomes a surfeit and the stars must be bunched. This can be done in a few operas only, the "Huguenots" being one of them; but people are tired of the "Huguenots" now and with that bombastic, noisy work so far removed from the rationale of musical development the star circus could go. With Mozart Mr. Grau will find himself in a serious predicament, particularly with the kind of stars he has and with the indifference displayed towards rehearsing. Mozart is all ensemble or becomes a sacrilege. There is as much ensemble work essential to a proper production of any one of the projected Mozart operas as there is in a Mozart String Quartet or a G minor Symphony or the "Jupiter" and the most judicious kind of rehearsing is necessary to get at or near the artistic intention. Neither is the music grateful to the stars at the Metropolitan. There are no gallery flourishes, no fiori for the claque and the ignorant. It is all classical, serious, philosophical music not written to illustrate the compass of vocal pyrotechnics nor written for special stars kept in mind by the composer at the time he was composedly composing the opera. Oh, no. Mr. Grau will find that his stars are not even acquainted with the roles with the exception of one or two operas and that the scheme has immense difficulties chiefly because the opera house plan is infested with a system that was never contemplated as possible

when these Mozart gems were put into their settings.

All these matters are necessarily of the greatest importance in any rational discussion of the foreign high priced star system that has fastened itself upon the musical hulk like barnacles but which can be disposed of quickly, like barnacles are. We must become as musical as Chicago is. We must put an end to this imported "fake system" that has been undermining the musical intelligence of this community and thwarting its natural growth through the introduction of sensationalism and the advertising prominence it has given to the personal equation. We must refuse to pay \$5 for the thing which Mr. Grau says is the very same Chicago has refused to pay \$3 for. Why should Mr. Grau, with all the additional expense connected with a Chicago season, charge \$5 and \$7 here when he offers, as he says, the same thing to Chicago for \$3.50? And Chicago has at its opera the Thomas orchestra which is far better than the opera house orchestra here is, which is not permanent but made for the occasion and, at times, collected for the night. Why charge for the same thing \$35 a box in Chicago and \$60 a box here? Is there any inside compact between Mr. Grau and the stars? If the above did not emanate (uncontradicted) from Mr. Grau we could not ask such questions, but as reasonable beings we are unable to resist the impulse of requiring, at least in form, some reply to the question prompted by Mr. Grau's own statement. The reply will necessarily come from our readers.

Viewed from all sides we can find no solution for the foreign opera star system than death to American singers, players, composers and music publishers or the destruction of the destructive system itself. As the system is antagonistic to musical art its condemnation must be inevitable as it has been in the past. A few more seasons will not affect the general result and final verdict of the people. It is not a question of a few years; although in Chicago the public did not wait many years before finally rejecting the scheme.

New York will again tire of the unsympathetic visitors who with shameless hypocrisy continue to praise America when here while they find no terms sufficiently harsh in their condemnation of this country when they are at home; visitors who fail to forget that they get all their income here and that their percentage of salary at home as compared to the high prices paid them here is too insignificant for quotation. New York will also tire of stars and of star casts and if a constant repetition of the same operas with the same people singing the same roles year after year. Under the star system new stars can rarely be added to the forces for the old stars control the "machine," as we call it in politics, and no one can get in without their consent. And so we may, at most any moment find the same revulsion of public opinion here against this high-salaried foreign opera star system that Chicago has just exhibited. Mr. Grau himself need not feel that it represents any feeling against him. He was assured, at the time of the Abbey, Schoeffel and Grau failure that the people sympathized with him and so they do now in this retreat from Chicago which is merely an indication of what is in store for the future so far as the foreign opera scheme is concerned. It will never be a permanent success here. It is impossible for New York to continue to pay out annually one million dollars to sustain such an inartistic project as a high-salaried foreign opera star system—impossible. New York never has done such a thing because it could not and it cannot now. The scheme must go.

PADEREWSKI sails this morning for New York. Last night he gave a concert for the benefit of the soldiers' fund in London, which concert was a big success as was expected.

### "WHAT CONSTITUTES GOOD MUSIC?"

SOME little time ago THE MUSICAL COURIER published a series of papers bearing the heading, "What Constitutes Good Music?" in which the author, Martin A. Gemuender, of Columbus, Ohio, exploited some original notions and theories of his. Since then the Blumenberg Press, of this city, has published in a handsome form the book bearing the above title. Its review in the Columbus *Press-Post*, by Miss Henriette Weber, is worth reproducing here, as it led to an animated discussion between the lady and author. Here is her side of the question:

Martin A. Gemuender, of this city, has just published through the Blumenberg Press, of New York, a very readable little book on the somewhat momentous question of "What Constitutes Good Music?"—a question which has never yet been answered to the entire satisfaction of those interested in the subject. Mr. Gemuender discusses the development of music in the civilized world as a whole; examines into same development as it takes place in the life of the individual; he takes up the physiological and psychological sides of the question, and finally asserts that the term "good" can be applied only to that "which satisfies intention and properly fulfills a function."

So far, so good. But the author proceeds to use this as a sort of working hypothesis upon which he bases his theory that all music which gives pleasure is good music, and that from this viewpoint all music should be judged. Mr. Gemuender reaches the manifest conclusion that there should be no general standard set up by "musical aristocracy," but that each individual should and must be the judge of what in his opinion constitutes good music. The dicta of genuine musicians as to what is good in music need not be accepted by those who find greater pleasure in the tunes of the streets, for "Comrades" is as good music as a Beethoven Sonata, because both give pleasure!

Since Mr. Gemuender has come out in print with his theory, he may allow me to ask him a few questions.

Do we not accept, within limits, what custom and education—civilization, in short—comes to designate as "good" in literature, in the drama, in painting, in sculpture? Is a "Duchess" novel as good literature as one by George Eliot, simply because the former gives pleasure to thousands where the latter would be unappreciated? Are the low and vulgar farce comedies "good" stage pieces because they entertain large audiences of people who would find little or nothing to laugh at in the standard comedies presented by our best actors? Is a cheap chromo with its gaudy colors and lack of perspective "good" art because a child delights in it, and many an adult of uneducated tastes will also find pleasure in looking at it? Is the awkward and faulty modeling of a cheap example of the sculptor's art a "good" work of art because it has the place of honor on the marble top table in the best room of many a home where a genuine piece of art will never penetrate?

As I understand it, Mr. Gemuender also dwells upon the fact of there being a lack of sympathy between artists and the public (which is true), and deplores the tendency of educated musicians to play or sing above the heads of their audience. But it is not by giving them something just a little above them that the masses are lifted up and educated? Should not the taste for works of art be cultivated? Does not that make for progress? Why is Germany the greatest musical nation in the world? Is it not because in every way possible the best in music has so been brought before the people that even the ragged little street arabs can whistle for you the themes of a dozen standard operas.

But all of this does not by any means do away with the enjoyment of simple street melodies, our so-called "popular tunes." On the contrary, it gives simply a keener and more varied enjoyment in all music. The professional musician who tells you how he abhors pianos is a musical snob who thinks he must take this stand in order to uphold his position, when in reality he knows that he is lying to you, and moreover he has a sneaking sort of idea that you suspect it. He may pass a street piano with a sneer on his face, because it is the proper pose, so he thinks, but in his own heart he feels better and happier for the merry music of the "curb-stone virtuosity," and I venture to say, were no one looking, would throw a penny into the outstretched hand.

I do not believe with you, Mr. Gemuender, that the "musical aristocracy" really wants to hold itself so much aloof, although it may pretend it, but everyone who gets a keen enjoyment out of the best in music would like to share it with the whole world, and this is the end and aim of every honest musician.

A week later in the same journal Mr. Gemuender made answer to the above as follows:

In answer to my review of Martin A. Gemuender's book on "What Constitutes Good Music?" the author has writ-

ten the following letter in answer to the questions I asked him. He says:

You ask—"Is a *Duchess* novel as good literature as one by George Eliot, simply because the former gives pleasure to thousands where the latter would be unappreciated?"

I tried to cover this point completely in Chapter IX., but it seems that I have not made myself sufficiently clear.

Whether you read a *Duchess* novel or one by George Eliot, you do so with some object in view—there is a purpose back of it all. Is there not? If that purpose is to derive pleasure or satisfaction of some kind, then the value or quality of the books must be measured by the amount of pleasure or satisfaction they yield, and not by any other standard. A thing to be "good" must be

#### EFFECTIVE IN THE RIGHT DIRECTION.

A work that is "unappreciated" is a work that is ineffective—producing no beneficial effects or results, and hence valueless. If a "*Duchess*" novel does favorably affect a certain thousand readers, and a work by George Eliot does not, then as far as these particular readers are under consideration, there can be no doubt, in my mind, as to the propriety and correctness of rating the *Duchess* novel the better literature of the two. This conclusion, I suppose, surprises and shocks you; nevertheless, any other conclusion would indicate in you a belief that a book, a piece of music, or any production whatever, possessed merit *per se* and aside altogether from the effect it produced on the peruser, a belief that appears to me absurd.

Your questions relating to progress in art and the cultivation of the taste I have dealt with to the best of my ability in Chapter XI. You say: "Should not the taste for works of art be cultivated?" My answer is: Taste should be allowed to develop after its own inner promptings. If by cultivate is meant the forcing process, an endeavor to twist likes in a certain direction selected and prescribed by outside parties, then I say emphatically No! If on the contrary by cultivation is meant the nourishing process—a prompt supplying of those art products which do allay wants and desires as they spontaneously arise, then I say, just as emphatically—Yes!

Personally, as you may be aware, I am a so-called "Wagner crank." The works of Beethoven, Mozart, Haydn, &c., have strong charms for me. Many of my brightest hours have been spent in hearing or playing the works of these great men, yet I would deem it an act of presumption on my part to prescribe the course I have followed for any other person as the only correct one, or to insist by word or deed that tastes differing from my own contained an element of baseness.

I agree with you that the end and aim of every honest musician is to share the keen enjoyment he gets out of the best of music with others. It is only when it comes to selecting this "best" music that trouble arises and injury is done. I firmly believe that people should be allowed to enjoy music in any form that is to them acceptable, without being subjected to criticism or deemed fit subjects for correction or reformer's clay.

We, both of us, I am sure, desire the spread of the love of music among all classes; it is in our method only that we differ. You, apparently with many others, believe that the people should be directed by the experienced much as are children at school. I, on the contrary, hold that the people should be treated as matured human beings, capable of decisions for themselves. My method, I claim, more than yours, will lead to normal development and secure the prevalence of art in its purest and best forms. Very respectfully yours,

MARTIN A. GEMUENDER.

While Mr. Gemuender upholds this theory in a very logical fashion, I must confess that he has not convinced me, and I should like to answer briefly the several points brought out in his letter, and with which I cannot agree.

In the first place I contend that a production can possess merit *per se*, and that it is not to be judged simply by its effect on the individual. This theory of nothing is good or bad, but thinking makes it so, can have as little application to human endeavor and achievement as the well known assertion that "Nothing is right or wrong, but thinking makes it so." And added to that it does away with all general standards—in fact, we can have no standards at all—if every production is to be put into a different category according to the taste of each individual. This would be individualism carried to an extreme.

As to the cultivation of the taste for the best in music—(Mr. Gemuender agrees that it should be fostered)—but—(and here is the gist of the matter)—he contends that no standard be set up, and the people only be furnished with that which will "allay wants and desires as they spontaneously arise." But cannot these natural "wants and desires" be influenced according to the way in which they are gratified? In what better way can you educate popular taste than by presenting to the people different kinds of music? There is no forcing process here. It is simply given them to accept or reject, according to their pleasure. It is certainly true that the standard being set as to what is best, there are many who do not dare to express their real feelings. But is not that the characteristic of the majority of

human beings, that they do not dare to be independent, but must needs follow some leader, or conform to some standard, because they have not the courage to stand up for their own opinions in the face of public opinion? And is it not a wise arrangement? The man who is afraid of expressing his own opinion for fear of being laughed at has no opinion worth expressing anyway.

I believe, Mr. Gemuender, that there is a danger in speaking of some music as being "good," for that presupposes that all music that is not good is bad. It seems to me that after all it must be relative. I will agree with you that "Comrades" is as good music as Beethoven's Ninth Symphony, if you will allow me to add the words "of its kind." "Comrades" is good music of its kind, but I contend that the Beethoven composition is better music because of its superiority.

I realize that I have but very inadequately presented my side of the subject, and I would that Mr. Gemuender had a more worthy opponent, but I have at least attempted to show that in presenting what is better or best in music, it is not in order to force everybody to like that sort of music, but to give them an opportunity to learn to like it, if they have an innate sense of beauty that will respond.

Mr. Gemuender approaches Tolstoi on certain sides, though by no means agreeing with that writer in his wholesale condemnation of all so-called exotic art. Mr. Gemuender's is a sort of musical altruism; he thinks the main function of art is to give pleasure—by no means a vulgarizing function, for the word is latitudinous—and if "Comrades" does or the eternal rag-time, why let them that like this sort of thing enjoy it. But he can't convince us that it is great art, despite the relativity of things mundane. Miss Weber makes her points like a veteran critic. Either way the question is of interest, and a perusal of the book will repay its readers, for the author is a thinker on his own lines.

#### ASKING QUESTIONS.

DETROIT, Mich., November 24.

Will THE MUSICAL COURIER please inform its numerous subscribers why so much notice should be taken of Madame Gadski in daily papers, when well informed people know that all the statements she makes are lies. Grau did NOT offer any engagement, therefore she did NOT refuse. Bayreuth and Cosima Wagner—bosh!—she came here some years ago with Mr. Damrosch's cheap singers as almost a beginner and sung for a few hundred marks a week, and now, according to the newspapers, no real first-class prima donna is in it with her.

Thanks for the information.

#### ONE WHO IS DESIROUS TO KNOW.

NO one can account for many of the scare-head notices in the daily press. Whether Cosima Wagner ever offered an engagement to Gadski or not the fact remains that she sang at a concert at the Metropolitan Opera House on Saturday night and her voice and method showed no improvement on the past congested style of vocal emission. We have never ranked her among singers neither has she ever sung to any extent before Continental audiences. She is a foreign importation who is here without any logical reason for we have American girls that can sing her clean off the stage—to use a little good natured slang. Three notes of Charlotte Maconda are worth a dozen Gadski arias—for good, wholesome enjoyment of singing and music.

Her husband—one Tauscher—was here last year and in Worcester and Indianapolis, as already shown in these columns, denounced the American navy and called Dewey a coward. He should have been deported by the government and his wife sent with him so that the American girl, who is destined to remain a choir singer all her life because of these unnecessary foreign importations, could get some chance to sing publicly under the proper auspices. A more uninteresting singer than Gadski cannot be found on the stage to-day; but she has a "pull," as we call it in politics and this is the land where she has her harvest according to her own statements made in a recent interview. On the Continent she does not earn \$1,500 a year. But that is the foreign invasion. Gadski would be foolish not to earn all she can but the situation is ridiculous.

#### GOETHE AND BEETHOVEN.

WHEN Goethe was at Karlsbad in 1812 he wrote to his friend Zelter, with whom he kept up a close correspondence, a letter dated September 12, which ends with the words "Good bye, do not leave us long without news." Then in a postscript the great man adds, evidently because it had just occurred to him that Zelter was a musician, the paragraph, "I made Beethoven's acquaintance at Teplitz. His talent astonishes me, but unfortunately he is a quite untamed personage, who undoubtedly is not at all sorry if he finds the world detestable, but does not thereby make it more enjoyable either for himself or for others. He is, on the other side, very much to be excused and very much to be pitied, as he has lost his hearing, which, perhaps, injures the metrical part of his nature less than the social side. He, naturally of a laconic disposition, is now rendered doubly so by this defect."

Of this meeting Goethe makes no mention in his autobiographical notes. There is no doubt that the stiff, defiant, angular disposition of the musician, his hardness of hearing, his lack of knowledge of social forms, made an unfavorable impression on the polished courtier, and there is no doubt that the exaggerated manner in which the gushing Bettina von Arnim had written to him about Beethoven made more bitter his disillusion at a personal meeting. Beethoven, on the other hand, had the highest esteem and honor during his whole life for the great poet. He always expressed a deep and remarkable respect for him not only as a poet, but as "the dear, the only man."

He said in 1822 to his friend Rocklitz that he had known Goethe "God knows how long," and then spoke of the Teplitz interview. "I was not then as deaf as now, but I was already hard of hearing. What patience the great man had with me! How he treated me, how happy he made me! I would have let myself be cut to pieces for him times over. Since the summer at Karlsbad I read Goethe every day, if I read at all. He has killed Klopstock for me." Of the now almost forgotten author of "The Messiah" he said: "He always goes too far with his ups and downs, always maestoso D sharp major. But Goethe is living, and we must all live with him. Let him compose. Nobody could compose as well as he."

Beethoven had all his life been a reader of Goethe; in his little library Goethe's works held a prominent place, and Goethe was always his favorite among German writers. In his letters, too, he expresses his esteem and admiration for Goethe repeatedly, and the sincerity of his admiration and esteem is proved by his numerous compositions for Goethe's Lieder, which, as he said, "carried in themselves their melody and their harmony," and by his dedication of the "Egmont" music, the overture, the Triumph Symphony, the "Meeresstille und Gluckliche Fahrt," op. 112, in the year 1812 "to the immortal Goethe."

With regard to the Teplitz interview, the account given above by Goethe may be supplemented by a piece of gossip supplied by the ever gossiping Bettina. Writing in 1832 to Prince Päckler she tells how Beethoven played for Goethe at Teplitz, and how the latter did not give the slightest sign of applause. At the conclusion of his playing, Beethoven spoke of a similar cold reception of his playing by the people of Berlin, and then said: "But from you, Herr Goethe, I do not like it. You must yourself know what a thing it is to be applauded by those who are gratified. If you will not recognize me and value me as your equal, who will do so?" Goethe, she adds, was much distressed, and there was a painful scene that was not without enduring consequences. Bettina, as has been said, is not always to be trusted, but in this case the remarks assigned by her to Beethoven are quite in the character of the unfortunate composer.

One of Goethe's correspondents, Marianne von

Willenter, writing to him on June 26, 1821, said that she wished very much that Beethoven would write the melodies for the "Zuleika" Lieder; "he would understand them better than anyone else. I felt this deeply when I heard this last winter the music to 'Egmont.' It is heavenly. He has quite understood you; one might say, indeed, that the same spirit that inspired your words gave life to his notes." Goethe in his reply could not avoid taking notice of his fair correspondent's remarks, and in his letter of July 12 he writes about the difficulty of a composer understanding a poet's words, and concludes: "Beethoven has done wonders in this line, and it was a good idea to arrange the music to 'Egmont' with brief intercalated dialogue so that it could be performed as an oratorio," which is as much as to say that Beethoven had not understood him, and that his music was not adapted to "Egmont." A more striking instance of neglect toward the composer by the poet is given by Schindler.

In 1823 Beethoven sent out circulars asking for subscriptions for the "Missa Solennis," and Weimar was one of the courts to which a circular was sent. With the circular Beethoven inclosed a letter to Goethe, who was Ducal Minister, asking for his influence in the matter. Neither the court nor the minister condescended to reply. It may be said that Beethoven's letter was not formulated in the proper court terms, or that the little court of Weimar was not the place for a piece so difficult of execution as the "Missa Solennis," but be this as it may, the letter demanded an answer.

If Beethoven had been a young lady of some personal attractions, and had offered to play for Goethe her setting of—let us say—Philina's song (from which Longfellow stole the first line of his "Psalm of Life," and which is not adapted for the perusal of the young person), she would have received a speedy reply. In music the poet cared for the beauty of the interpreter, not of the music. When asked if he had described Frau Sczymanowska as a better player than Hummel he answered: "You must remember that she is not only a great virtuoso, but at the same time a beautiful woman."

#### The Butt Concerts.

MISS CLARA BUTT gave two concerts at Mendelssohn Hall Tuesday evening and Saturday afternoon of last week. Her programs were various and not by any means equally well interpreted. The placing of Miss Butt's peculiar voice is not satisfactory and her forcing of tone in climaxes is greatly to be regretted, as it is bound to impair an excellent natural organ. She sang at the first concert some wretched stuff of Hatton's "The Enchantress." New York has outgrown such tasteless music a quarter of a century. "Che Faro" was too modern in spirit and without the counterpoise of classical repose. The Goring Thomas songs were much better done. Leo Stern gave some very amateurish 'cello playing, his reading of Saint-Saëns' "Swan," Chopin and others being shallow musically and not always grateful as to pitch.

Saturday afternoon Miss Butt gave "Caro Mio Ben" and "Ah Rendimi" with evidences of intelligence. The familiar "Samson and Delilah" have been better sung by local singers. Perhaps the Brahms "Sandmännchen," which bore the hall mark of Blanche Marchesi, was the best thing on the program. Cowen's pretentious "Light and Darkness," and "Repondir," by Gounod, with organ, violin, harp and piano obligato—true musical flub-dub—were not for a New York audience, not even the oft abused Sunday night audience. Franz Wilczek played with much spirit a movement for Goldmark's piano and violin Suite, and later a Romance by Bruch. Isidore Luckstone played artistically the piano part and the accompaniments at both affairs.

The opening concert of the Brooklyn Philharmonic Club was given on the 22d to a large and appreciative audience, in Wissner Hall, corner of Fulton street and Flatbush avenue, Brooklyn, N. Y., under the management of Edward H. Colell. The club was represented by an orchestra of forty members. The conductor was C. Rothemund, with E. W. Wilmarth as concertmaster. The soloists were Mrs. Walke-Lowe, soprano; J. B. Zellman, basso; Carl Fiqué, pianist, and Mr. Rothemund, violinist. Miss Emma Schlitz and Miss L. Rothemund were the accompanists.



## THE MUSICAL TASTE OF TURGENEV.

## I.

M R. HENRY JAMES, who is exquisitely aware of the presence of others, has written of Ivan Turgenev with astonishing candor. In his "Partial Portraits" a picture of the great, gentle Russian writer is slowly built up by strokes like smoke. There is much of his troubled melancholy, some of his humor and, rare for Mr. James, distinct allusions to his attitude in the presence of the American novelist's work. Turgenev cared little for criticism. It pleased him to know that his friends loved him and read his books. He read theirs, but Mr. James admits he did not pretend to read *his*, though he confessed to having found one of the novels written *de main de maître*. His heedlessness about himself and his affairs is proverbial. He was robbed of 130,000 francs, "a fairly large slice of his fortune," he writes Flaubert, but has blame for himself, not for the dishonest steward of his estates. Like Flaubert, he was rich, very rich for a literary man, and, like the author of "*Bouvard et Pécuchet*," he was continually giving, eternally giving, said his Paris friends, indignant at the spectacle of both men denuding themselves of more than their surplus income.

There is no one alive who could give us such intimate souvenirs of Turgenev as Madame Viardot-Garcia. He was the family friend, the closest companion of her husband; it was an undisturbed intimacy for many years. His letters, the most eloquent, were written to Madame Viardot-Garcia and to both he opened his mind about music. He knew Gounod, who often visited him and rolled about on his bear-skin rug when he was in the travail of composition. It was at Courtavanel, the country place of the Viardots, that Gounod met Turgenev. Their liking was mutual.

Turgenev knew the piano slightly, for he writes of his having played duos of Beethoven and Mozart with a sister of Tolstoi. He counsels, in a letter from Spasskoïe, Madame Viardot to work at her composition. This gifted woman, singer and pianist, admired by Liszt, Heine and half of Europe, occasionally found time to compose. "And now set to work!" cries Turgenev, "I have never admired and preached work so much as I have since I have been doing nothing myself; and yet look here, I give you my word of honor, but, if you will begin to write sonatas, I will take up my literary work again. 'Hand me the cinnamon and I'll hand you the senna.' A novel for a sonata—does that suit you?"

In an earlier letter he speaks of Russia "with its vast and sombre countenance, motionless and veiled like the sphinx of Oedipus. She will swallow me up later on. I seem to see her large, inert gaze fixed upon me, with its dreary scrutiny appropriate to eyes of stone. Never mind, sphinx, I shall return to thee, and thou mayest devour me at thine ease, if I do not guess thy riddle! Meanwhile leave me in peace a little longer; I shall return to thy steppes." All his life passionately preoccupied with Russia, Turgenev had the bitter misfortune of being discredited by his countrymen. Never a bard and prophet like Tolstoi, he nevertheless loved Russia and saw her weaknesses with as keen an eye as the other writer. Accused of an ultra-cosmopolitanism,

woefully misunderstood this great man went to his grave sorrowing because young Russia, the extreme left, refused him. If he was solicitous in advancing the names of Flaubert, Daudet, the de Goncourts, Zola and de Maupassant, his zeal for rising talent in his native land led him to extremes. Halperine-Kaminsky and Mr. James say that he had always in tow some wonderful Russian genius, poet, painter, musician, sculptor or nondescript, who was about to revolutionize art. In a month he was hot on the trail of a new one, and his pains were usually rewarded by ineptitude or ingratitude. To paint him as an indifferent patriot, an "absentee" landlord—his behavior to his tenants was ridiculously tender—is an injustice, as unjust as the reception given Tschaikowsky at the beginning of his career by certain of his contemporaries.

The friendship of Turgenev and Flaubert was a beautiful episode in the history of two literatures. Alphonse Daudet spoke of it: "It was George Sand who married them. The boastful, rebellious, quixotic Flaubert, with a voice like a guard's trumpeter, with his penetrating, ironical outlook, and the gait of a conquering Norman, was undoubtedly the masculine half of this marriage of souls; but who, in that other colossal being, with his flaxen brows, his great unmodelled face, would have discovered the woman, that woman of over-accentuated refinement whom Turgenev has painted in his books, that nervous, languid, passionate Russian, torpid as an Oriental, tragic as a blind force in revolt? So true is it that in the tumult of the great human factory, souls often get into the wrong covering—masculine souls into feminine bodies, feminine souls into cyclopean frames."

These were the days of the "Dinners of the Hissed Authors" when Taine, Catulle Mendés, de Heredia, Paul Alexis, Leon Henrique, Philippe Burty, Leon Fladel, Huysmans, Zola, Turgenev, the de Goncourts, Flaubert and de Maupassant, gathered monthly and projected new literary horizons. There was plenty of wit, satire, enthusiasm, dreams and theorizing.

"Turgenev used to bury himself in an arm chair and talk slowly in a gentle voice, rather weak and hesitating, yet giving to the things he said an extraordinary charm and interest. Flaubert would listen to him with religious reverence, fixing his wide blue eyes, with their restless pupils, upon his friend's fine face, and answering in his sonorous voice, which came like a clarion blast from under that veteran Gaul's mustache of his. Their conversation rarely touched upon the current affairs of life, seldom wandered away from literary topics or literary history. Turgenev would often come laden with foreign books, and would translate fluently poems by Goethe, Pouschkin or Swinburne." He knew English; he knew Italian, German and French. He was crazy over hunting—read his "Memoirs of a Sportsman," miniature masterpieces—and crossed the Channel after good game in England.

"Life seems to grow over our heads like grass," is a phrase of his that is pinned to my memory. It was written to Flaubert; "the dear old boy," who might have profited by the others' advice to cast theory to the winds and "do" something "passionate, torrid, glowing." And yet as Henri Taine says, "*Madame Bovary*" is the greatest literary performance of the century. Turgenev did not always follow his own preaching; "my publisher keeps circling around me like an eagle screaming for something," he writes. Mr. James in a delicately humorous page wonders when Turgenev found time to work. In Paris he was always at *déjeuner*—that gout of his was not acquired on wind. It was in Russia where he went to bathe himself, as he puts it—where he took to long spells of toil. Turgenev was most painstaking in the matter of technical references. He calls Flaubert's attention to an error in "*L'Education Sentimentale*." *Madame Arnoux* is made to

sing very high notes, although she is a contralto. This was not overlooked by Turgenev, who, as a friend of Madame Viardot, naturally enough heard much good singing in her *salon*. The mistake is all the more curious because made by Flaubert, one of the most conscientious men in literature. In a burst, a most lovable one, the Russian bids Flaubert, who was either in the cellar or celestial spaces, "Cheer up! After all you are Flaubert." He writes from London, during the Franco-Prussian war, "We have hard times to go through we who are born onlookers."

Rich as he was, but a charitable spendthrift, Turgenev was not sorry to inherit from his brother a legacy of 250,000 francs. It is a notion of mine that the richer a writer the better his art. Poverty does not agree with certain geniuses. For composers who masquerade in the theatres money is a necessity. Without it their art never blows to a blossoming. Look at Wagner, at Gluck, and then consider that wretched, grimy Beethoven in mean Vienna lodgings, yelling as he composed in his deaf estate, the water he spilt slowly filtering through the crazy seams of a crazy man's floor! He lived in an ideal land, where clean napery and the pliant spine of the time-server are but encumbrances. Not so the opera maker, the architect of prose philosophies like Schopenhauer's and Flaubert's. Leisure, the leisure that feeds on a competence, is a necessity. Schopenhauer knew it, and practical man urged all philosophers to cultivate the wherewithal for leisure—money, and Goethe in the last book of *Wilhelm Meister* sets forth most admirably his idea of a musician's abode. Dickens and Thackeray, a great genius and a great artist, were forced to drive their pens for bread and cheese. Both fell short of the perfection achieved by Flaubert, Turgenev and Tolstoi, all three very wealthy men and tardy producers. The same may be said of Balzac. The haste that kills all art was not thrust upon them by hunger, and we are the richer. Your lyric poet, your symphonist fattens spiritually on a lean life, but their brethren must have a bank account.

Turgenev disliked Sardou. He saw through the lath and plaster of that nimble Hebrew necromancer's dramatic edifices. "His first play, '*Les Danicoff*,' couldn't have been produced in Russia without being hissed off the stage amid shouts of ridicule." He notes Zola's defections from the path artistic and gives de Maupassant sound advice. Henry Labouchere wrote this of the author of "*Boule de Suif*:

"Guy de Maupassant's death has revived an interest in his works. He was admittedly the son of Flaubert, from whom he inherited his sanguine temperament, ruddy complexion, the full starting veins in his temples, the bull neck and the flaw in his nervous system. Flaubert was subject to epileptic fits, and Guy de Maupassant died of general paralysis, preceded by madness, before he had reached middle age. As a writer he was with ease what Flaubert tried to be by great efforts, and something more, he having a deeper insight into what seem the ordinary circumstances of life."

The "Beethoven of French prose" was, everyone knows, whimsical and fastidious to a degree with his style. Be it true or not, one of his friends relates that he found him one day standing in front of a high music desk, on which stood a paragraph written in large letters. "What are you doing there?" said his friend. "Scanning these words because they don't sound well." Flaubert would spend a day over a sentence because it did not sound well, and every sentence he sent to press was equally closely analyzed.

Well, why not! If modern prose were written for the ear as well as the eye, chanted and scanned, it would be more sonorous, more rhythmical, in a word artistic. I believe the story, although it does not appear in Tarvers' book on Flaubert. It is glorious, true or false; it fixes an ideal for young writers.

Turgenev did not care much for Sarah Bernhardt. "I could not know that my opinion on Sarah Bernhardt would become public property, and I am very sorry for it," writes Turgenev in a letter published in the November *Atlantic*. "But I am not in the habit of withdrawing my opinions, even when I have expressed them in a private and friendly conversation, and they are made public against my will. Yes, I consider M. A.—'s criticism of her quite true and just. This woman is clever and skillful; she has her business at her fingers' ends, is gifted with a charming voice and educated in a good school; but she has nothing natural about her, no artistic temperament whatever, and she tries to make up for this by Parisian licentiousness. She is eaten through and through with chic, reclame and pose. She is monotonous, cold and dry; in short, without a single spark of talent in the highest sense of the word. Her gait is that of a hen; she has no play of features; the movements of her hands are purposely angular in order to be piquant; the whole things reeks of the boulevards, of Figaro and patchouli. You see that, to my mind, M. A.—has been even too lenient. You quote Zola as an authority, although you always rebel against all authorities, so you must allow me to quote Angier, who once said to me: 'Cette femme n'a aucun talent; on dit d'elle que c'est un paquet de nerfs—c'est un paquet de ficelles.' But, you will ask, Why then such a world-wide reputation? What do I care? I only speak my own feelings, and I am glad to find somebody who supports my view."

But these *ficelles* are artistic to-day. Doubtless Turgenev would have been one of the first to recognize the unassuming realistic talents of Duse. There is nothing more touching than his adjuration to Tolstoi to forsake his half-cracked philosophy and return to literature.

"Very dear Léon Nikolaievitch—It is a long time since I wrote to you. I was then, and I am now, on my deathbed. I cannot recover; there is no longer the least chance of it. I am writing to you expressly to tell you how happy I have been to be your contemporary, and to make you a last urgent prayer. My friend, return to literary work. This gift has come to you from there whence everything comes to us. Ah! how happy I should be if I could know that you would listen to my prayer! \* \* \* My friend, great writer of our Russian land, hear my prayer. Let me know if this letter reaches you. I clasp you for the last time to my heart—you and all yours. \* \* \* I can write no more. \* \* \* I am tired."

Turgenev first met de Maupassant in 1876. "A door opened. A giant came in—a giant with a silver head, as they would say in a fairy tale." Thus the younger describes the elder man. M. Halperine-Kaminsky has set at rest the disquieting rumors of certain alleged strictures upon his friends said to have been made by Turgenev in letters to Sacher-Masoch. Daudet finally declared that he did not believe their validity. "Turgenev was not a hypocrite," he wrote to Kaminsky. The Slavic temperament is difficult of decipherment. Especially difficult was Turgenev's. The shining and clear surfaces of his art covered depths undreamed of by his Parisian friends. Mr. James speaks of his reservations and discriminations, and "above all the great back garden of his Slav imagination and his Germanic culture, into which the door constantly stood open, and the grandsons of Balzac were not, I think, particularly free to accompany him." M. Renan voices it better in his speech over the dead body of the great Russian. "Turgenev," Mr. James translates it, "received by the mysterious decree which marks out human vocations the gift which is noble beyond all others. He was born essentially impersonal. His conscience was not that of an individual to whom nature had been more or less generous; it was in some sort the conscience of a people. Before he was born he had lived for thousands of years; infinite successions of reveries had amassed themselves

in the depths of his heart. No man has been as much as he the incarnation of a whole race; generations of ancestors lost in the sleep of centuries, speechless, cause thorough him to life and utterance." This one said to be lacking in the core of patriotism could write:

"In days of doubt, in days of anxious thought on the destiny of my native land, thou alone art my support and my staff. Oh, great, powerful Russian tongue, truthful and free! If it were not for thee how should man not despair at the sight of what is going on at home? But it is inconceivable that such a language has not been given to great people."

Prince Krapotkin in his "Autobiography of a Revolutionist" thus describes Turgenev:

"His appearance is well known. Tall, strongly built, the head covered with soft and thick gray hair, he was certainly beautiful; his eyes gleamed with intelligence, not devoid of a touch of humor, and his whole manner testified to that simplicity and absence of affectation which are characteristic of all the best Russian writers. His fine head revealed a formidable development of brain power, and when he died, and Paul Bert, with Paul Reclus (the surgeon), weighed his brain, it so much surpassed the heaviest brain then known—that of Cuvier—reaching something over two thousand grammes, that they would not trust to their scales, but got new ones, to repeat the weighing. His talk was especially remarkable. He spoke, as he wrote, in images. When he wanted to develop an idea, he did not resort to arguments, although he was a master in philosophical discussions; he illustrated his idea by a scene presented in a form as beautiful as if it had been taken out of one of his novels.

"Of all novel writers of our century, Turgenev has certainly attained the greatest perfection as an artist, and his prose sounds to the Russian ear like music—music as deep as that of Beethoven."

Touching on the objections raised by the Nihilists as to the truth of the portrait of Bazaroff Prince Krapotkin writes in the *Atlantic Monthly*:

"The principal novels—the series of 'Dmitri Rudin,' 'A Nobleman's Retreat,' 'On the Eve,' 'Fathers and Sons,' 'Smoke' and 'Virgil Soil'—represent the leading 'history making' types of the educated classes of Russia, which evolved in rapid succession after 1848; all sketched with a fullness of philosophical conception and humanitarian understanding and an artistic beauty which have no parallel in any other literature. Yet 'Fathers and Sons'—a novel which he rightly considered his profoundest work—was received by the young people of Russia with a loud protest. Our youth declared that the Nihilist Bazaroff was by no means a true representation of his class; many described him even as a caricature upon nihilism. This misunderstanding deeply affected Turgenev, and, although a reconciliation between him and the young generation took place later on, at St. Petersburg, after he had written 'Virgin Soil,' the wound inflicted upon him by these attacks was never healed.

"He knew from Lavroff that I was a devoted admirer of his writings; and one day, as we were returning in a carriage from a visit to Antokolsky's studio, he asked me what I thought of Bazaroff. I frankly replied, 'Bazaroff is an admirable painting of the nihilist, but one feels that you did not love him as much as you did your other heroes!' 'No, I loved him, intensely loved him,' Turgenev replied, with an unexpected vigor. 'Wait; when we get home I will show you my diary, in which I noted how I wept when I had ended the novel with Bazaroff's death.' Turgenev certainly loved the intellectual aspect of Bazaroff. He so identified himself with the nihilist philosophy of his hero that he even kept a diary in his name, appreciating the current events from Bazaroff's point of view. But I think that he admired him more than he loved him. In a brilliant lecture on Hamlet and Don Quixote, he divided the history makers of mankind into two

classes, represented by one or the other of these characters. 'Analysis first of all, and egotism, and therefore no faith; an egotist cannot even believe in himself'; so he characterized Hamlet. 'Therefore he is a skeptic, and never will achieve anything; while Don Quixote, who fights against windmills, and takes a barber's plate for the magic helm of Mambrin (who of us has never made the same mistake?), is leader of the masses, because the masses always follow those who, taking no heed of the sarcasms of the majority, or even of persecutions, march straight forward, keeping their eyes fixed upon a goal which they alone may see. They search, they fall, but they rise again, and find it—and by right, too. Yet, although Hamlet is a skeptic, and disbelieves in Good, he does not disbelieve in Evil. He hates it; Evil and deceit are his enemies; and his skepticism is not indifferentism, but only negation and doubt, which finally consume his will.'

"These thoughts of Turgenev give, I think, the true key for understanding his relations to his heroes. He himself and several of his best friends belonged more or less to the Hamlets. He loved Hamlet and admired Don Quixote. So he admired also Bazaroff. He represented his superiority well, but he could not surround him with that tender, poetical love to a sick friend which he bestowed on his heroes when they approached the Hamlet type. It would have been out of place."

Although suffering from a cancer in the spinal cord, Turgenev wrote to Alexander III. begging him to give Russia a constitution—this was in the autumn of 1881—but of course to no purpose. The man whose books helped to bring about the emancipation of the serfs died in exile, not even a prophet in the literature of his own country. Yet, because of their poets and prose masters Russia will one day be free, and then Turgenev's name will be written in golden letters as the artist, the patriot.

## II.

In 1868 he writes from Baden to Ambroise Thomas about a sketch made by Viardot for the libretto of an opera. Nothing, however, came of the matter. But only in the new letters printed in the November *Atlantic*, translated by Rosa Newmarch, do we catch Turgenev's opinion of the Neo-Russian school of music. For the most part it is rather a contemptuous opinion and not pleasant reading for his contemporaries. He hated humbug, and the cry of young Russia, with its hatred of the sources whence it derived its inspiration, angered the writer. In correspondence with Vladimir Vassilievich Stassov we catch glimpses of the tempest brewing in the Slavic *samovar*.

"Have faith in your nationality," preaches Stassov, "and you shall have works also." "Russian individuality!" cries the contemptuous voice of Turgenev. "What humbug, what blindness and crass ignorance, what willful disregard of all that Europe has done!"

He loved Schumann, naturally enough, this Schumann, himself a dreamer of dreams. But Balakirew, Glinka, "a rough diamond," he said, and the rest he would not have. He believed in the genius of the sculptor Antokolsky and in Tschaikowsky and Rimsky-Korsakoff. I wonder if Tschaikowsky and Turgenev ever met? Probably they did, although I can find no reference in the correspondence. He listened to Dargomijsky, to Cui, to Moussorgsky, but could find nothing but "Slavonic barbarism" and "undisguised Nihilism." He loved the playing of Anton Rubinstein, but his operas—! He writes Stassov in 1872.

"You are quite wrong in fancying that I 'dislike' Glinka: he was a very great and original man. But come, now, it is quite different with the others—with your M. Dargomijsky and his Stone Guest. It will always remain one of the greatest mysteries of my life how such intelligent people as you and Cui, for example, can possibly find in these limp, colorless, feeble—I beg your pardon—senile recitations,

interwoven now and then with a few howls, to lend color and imagination—how you can find in this feeble piping not only music, but a new, genial and epoch making music. Can it be unconscious patriotism, I wonder? I confess that, except a sacrilegious attempt on one of Poushkin's best poems, I find nothing in it. And now cut off my head, if you like!

"Of all these 'young' Russian musicians, only two have decided talent—Tschaikowsky and Rimsky-Korsakoff. All the rest, for what they are worth, may be put in a sack and thrown into the water! Not, of course, as men—as men they are charming—but as artists. The Egyptian Pharaoh Rameses XXIX. is not more utterly forgotten than these men will be fifteen or twenty years hence. This is my one consolation."

This prophecy is accomplished. A new generation has arisen in Russia.

Speaking of some piano pieces of Stcherbatchev he confesses to Stassov:

"Stcherbatchev, as a man, produces an unfavorable impression; but this need not imply that he is destitute of talent, and I should be very much obliged to you if you would send me his compositions as soon as they appear. By the way, you have no ground for fancying that Rubinstein will treat them with contempt; to me, at least, he spoke of Stcherbatchev as a very talented young man. \* \* \* The day before yesterday I received a parcel containing two copies of the 'Zigzags.' I have listened with the utmost attention to two consecutive performances of them, and the interpretation was excellent. To my great regret I have not been able to discover in them the merits about which you wrote to me. I cannot say whether in time original talent will show itself in Stcherbatchev, but at present I can see nothing in him but 'the clamor of captive thoughts.' All this has been written under the influence of Schumann's Carnaval, with a mixture of Liszt's bizarries dragged in without motive. It is altogether lacking in ideas; is tedious, strained and wanting in life. The first page pleased me most; the theme is commonplace, but the working out is interesting.

"For this you may chop off my head, if you please. I thank you, all the same, for your kindness in sending the music. \* \* \*

"In short, pray believe that if I find Mozart's 'Don Juan' a work of genius, and Dargomijsky's 'Don Juan' formless and absurd, it is not because Mozart is an authority and others think so, or because Dargomijsky is unknown outside his little circle, but simply because Mozart pleases me, and Dargomijsky does not. Neither do the 'Zigzags' please me. That is the end of the matter! \* \* \*

"So not for one moment do I doubt the worthlessness (to my mind) of Maximov's pictures. I at once placed him in the same category as your favorites, MM. Dargomijsky, Stcherbatchev, Repin and *tutti quanti*; all those half-baked geniuses filled with spiced stuffing in which you keep detecting 'the real essence.'

He also speaks casually of Saint-Saëns and his wife.

Stassov sums up the matter this way:

"Turgenev," says Stassov, "a great writer, was, as might be expected from a Russian, realistic and sincere in his own novels and tales; but in his tastes and views of art his cosmopolitanism made him the enemy of realism and sincerity in others. In such ideas and in such unaccountable prejudices he elected to spend his whole life."

Which proves that the Russian critic was ultra-Russian in his view of Turgenev. The new Rus-

sians are descendants of Chopin and Schumann and again Chopin. Few have attained to largeness of utterance, perhaps Tschaikowsky alone. Men like Borodine, Glazanow, over-accent their peculiarities, and much of their music—when it is not sheer imitation—is but rude art. Rimsky-Korsakoff has fallen into the rut of cosmopolitanism, as did Rubinstein, indulging in supersubtleties of orchestral painting, and has never conceived an original idea. Turgenev was right then, this man who loved Russia, loved her faults and dared to catalogue them in his beautiful novels. His art in its finish reminds one of Chopin's; there is vaporous melancholy, the vague sighing for days that have vanished and the dumb resignation, the resignation of the Slav peoples. But his idealism was robuster than Chopin's and his execution of character harder. Once at Flaubert's dinner table the talk turned on love. De Goncourt, I have forgotten which one, told Turgenev that he was "saturated with femininity." The other answered:

"With me, neither books nor anything whatever in the world could take the place of woman. How can I make that plain to you? I find it is only love which produces a certain expansion of the being, that nothing else gives \* \* \* eh? Listen! When quite a young man I once had a mistress, a miller's girl in the neighborhood of St. Petersburg, whom I used to see when out hunting. She was charming, very fair, with a flash of the eye rather common among us. She would accept nothing from me. But one day she said to me: 'You must give me a present.'

"What is it you want?"

"Bring me some scented soap from St. Petersburg."

"I brought her the soap. She took it, disappeared, came back blushing, and murmured, offering me her hands, delicately scented:

"Kiss my hands—like you kiss the hands of ladies in drawing rooms at St. Petersburg."

"I threw myself on my knees—and you know, that was the finest moment of my life."

Like Chopin and Tschaikowsky, Turgenev was all love.

JAMES HUNEKER.

#### Next Saturday Evening.

**S**ELECTIONS from "Judas Maccabæus" will be rendered at the West End Synagogue, Eighty-second street, near Amsterdam avenue, on Saturday evening, December 2, by the Synagogue quartet, Mrs. E. Gardner Coleman, Miss Emma Mueller, Edward Mallette and Edward Bromberg, with the Cantata Society (J. B. Zellman) as chorus, all under the direction of Mr. Zellman. Seats free to all. The occasion is the celebration of the Jewish festival of Hanuka, or the rededication of the temple in Jerusalem by Judah Maccabee, just 2000 years ago.

#### Miss Blanche Duffield and Sousa's Band.

It is announced that Miss Blanche Duffield, the young coloratura soprano, has been engaged for the forthcoming tour of Sousa's Band. This tour will begin in January. Miss Duffield has been signally successful from the beginning of her career, which may be said to have started last June, and she has won a high reputation in a short time. The beauty of her voice and the excellence of her method have elicited the admiration of audiences and critics and caused them to make roseeate prophesies about her. She owes all she knows about singing to that conscientious and capable teacher, Mrs. Lena Doria Devine.

#### Mrs. L. P. Morrill.

Mrs. M. R. Goodwin and Miss Alice Blake, of Boston, will be in New York for several weeks in order to take lessons of Mrs. L. P. Morrill, with whom they have formerly studied.

Mrs. Morrill's method is of such a high order that those who have once studied with her object to placing themselves with any other teacher.

#### Boston Music Notes.

BOSTON, November 25, 1890.

**H.** CARLETON SLACK has been chosen as director of the Orpheus (male) Club, of Somerville. This club has just been formed with a membership of fifty of the leading singers of Somerville and vicinity. Two public concerts will be given this season. Mr. Slack has such a large waiting list of pupils that he wishes the days contained more hours available for teaching.

Gaul's Cantata, "Ruth," was given at the Park Street Church on Sunday evening. Both the contralto, Miss Adelaide Griggs, and the baritone, Edward Studley, Jr., distinguished themselves by fine solo work.

The list of soloists for the Cecilia concert, when "St. Christopher" will be sung, is: Mrs. Caroline Shepard, Gwynn Miles, Arthur Beresford, Frederick Smith and Master George Packard.

Katherine Ricker sang at a concert in the Williston Church, Portland, Me., on the evening of the 17th, having sung in Bath on the 15th. December 8 Miss Ricker and Miss E. B. McGregor will give a recital at the Falmouth, Portland, when Miss Sue Winchell, cellist, of Brunswick, will assist. Miss Ricker is also engaged to sing at the next meeting of the Literary Union, in Portland, December 9.

A season of opera by all local talent is being contemplated in Portland, Me. O. Stewart Taylor has under consideration "Faust" and "Stradella," and possibly some lighter opera, like the "Doctor of Alcantara," with Miss Rice, Mr. Merrill, Dr. Nickerson, Mr. Barnard, Mr. Pierce and others in the principal roles. The first chorus rehearsal will be held at Mr. Taylor's rooms, Y. M. C. A. Building, on the 29th, when the chorus parts of "Stradella" will be tried.

The new year festival books for the Maine Festival of 1900 embrace selections from "Carmen," "Faust," the second grand finale from "Aida," a Lullaby by Brahms, Beethoven's "Hallelujah Chorus," a choral from Bach's "Passion Music" and several part songs.

Mrs. Ernestine Fish, the contralto, is expected to return from Germany in December.

A piano recital by the pupils of the Faelten School was given on Wednesday evening at Steinert Hall. The audience was large, fashionable and generous in its applause. The recital began with solo and quartet playing by Clarence Odlin Watson, Ernest Ver Wiebe, William E. Barton and Willibald Faelten. Carolyn Bassett, from Arlington, played a sonatina by A. Krause in a manner that won prolonged applause.

John Harold Locke, a ten-year-old lad residing in this city, played two movements from Händel and one from Haydn. Louella Witherill Dewing, who showed not only careful training, but marked talent; Miss Susie L. Milliken and Miss Alberta V. Munroe were also heard.

Since the opening of the season the chorus of the Handel and Haydn Society has been increased in numbers. The directors have planned to make the work interesting to the chorus, and soloists will sing frequently at rehearsals. During the season lectures on musical subjects will be given. W. O. Perkins will deliver early in the year a lecture upon "The Sources of Händel's Inspiration." The work in rehearsal at present is "Judas Maccabæus."

#### Brounoff Songs and Bromberg.

Two new songs by the popular composer, Platon Brounoff, will be sung at the next private meeting of the Manuscript Society, December 5, by Edward Bromberg, the basso. They are respectively "The Season Comes" and "Poet's Song," both from the Song Album.

On Sunday morning last he gave a studio musical, at which some excellent singing was heard, notably that of little Miss Vera Godey, Brounoff's pupil, whose singing has before been praised in these columns.

Inquiry for lessons continue to come, notably for vocal lessons, and from such distant points as Cleveland, Meriden, New Haven and Pennsylvania cities.

#### Emma A. Dambmann Concert.

Miss Dambmann, just recovered from her accident of two months ago, whereby she hurt her knee, was last week thrown from a Madison avenue car, at the Grand Central Station, and so badly injured that her concert, set for this (Wednesday) evening, at Knabe Hall, has been postponed. It is the old story of the conductor starting the car before the lady is off, and the motorman putting on full speed at once. Her many friends will unite in wishing her a speedy recovery. She has supplied a substitute at her Yonkers church, and her concert has been indefinitely postponed.

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## Day and Evening Classes.

ADMISSION DAILY.



New York, Jan 23 1899

Dear Madam  
 I regret very much that my  
 time is so much taken up  
 at present that I really  
 haven't a moment to spare -  
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 W. W. H. Lawton 108 West 43<sup>rd</sup> St.  
 who is an excellent teacher,

J. H. Lawton  
 Haworth

#### LAWTON AND DE RESZKE.

WE print herewith a reproduction of an autograph letter given by Jean de Reszké to William H. Lawton, the tenor and singing teacher of this city. It is well known that Jean de Reszké is very rarely found signing any letters referring to anyone but himself. When he signs a letter or a document treating on an extraneous subject, not directly associated with his personal interests, it must be called forth through the force and vigor of the subject itself.

It is generally understood that Jean de Reszké is interested in the singing art, and particularly in its application to American pupils, for he is said to be contemplating the opening in Paris of a vocal school which will be devoted chiefly to the purpose of earning American dollars. Much as he is recognized in this country as an artist, it appears that in Europe he has been unable to secure strong financial support, and all his wealth of to-day is the result of his activity in America. As an intelligent man he refuses to abrogate the power which the people here have given him in the shape of the influence which he controls. Now, then, if it is his aim to give American voices the higher culture which naturally would come under his direction, we must take it for granted that if he recommends a pupil to a teacher in this city, he is, in the nature of the case, preparing that

pupil for his subsequent instruction in Paris. It can, therefore, be taken as a well established theory that Jean de Reszké, who always knew what he was doing,



JEAN DE RESZKE.

ing, also knew in this case that he was sending this young lady—and through her others—to Mr. Lawton for the purpose of having them prepared for subsequent instruction under Jean de Reszké himself, in case he opens his school in Paris; and in case he

should not do so their instruction under Mr. Lawton's teaching would suffice in accordance with the above letter itself.

Mr. Lawton and Jean de Reszké were not very great friends. It was only in a professional sense that Mr. de Reszké knew Mr. Lawton. "You are a master of the art of singing," said Mr. de Reszké when he delivered his letter to Mr. Lawton, "and I make this public statement to prove my assertion."

#### Tone Placement.

THE MUSICAL COURIER is pleased to give space this week to some remarks Miss Grace G. Gardner, who has achieved success here in New York city in teaching singing and who has a studio at 40 West Twenty-fifth street, where she is busy with the cultivation of voice production.

Many beautiful voices have been the generous gift of nature, but no knowledge of the proper use of them has brought many possessors of rare gifts to sorrow, as they realize that they are no longer able to render the arias that won for them a reputation with the masses, and in which they made a "great hit." Forced upper tones, the hazy or veiled middle register, and breathy lower tones without depth or richness, have brought bitter disappointment to many a one who once possessed a truly beautiful voice, but knew not the art of how to use it, and therefore how to keep it.

Very few voices have perfect tone placement throughout the registers; and by misuse of the voice throat troubles result. Hoarseness, from congestion of the overstrained muscles and the vocal cords, and, finally, the loss of tones in the upper or lower register, convinces the singer, who has enjoyed for a few brief years the enthusiasm of the audiences uneducated in tone production, that something is radically wrong with their once glorious voice; and they are obliged to stop all work for from one to two years and begin at the A, B, C of tone placement and rebuild as best they can, under a skillful master, the badly worn and broken voice.

Voices should be placed and built according to definite scientific principles of throat, lung and chest development. This is the intention of nature. Voices should never be forced out of their proper limit. Such an error has not only caused entire loss of the singing voice, but in many cases invasion of disease in the congested portions of the respiratory tract has cost the singer's life.

With a knowledge of this condition in the musical world, Emil Behnke, of London, made a special study of the speaking and singing voice, and developed the famous Behnke Method, which has been the salvation of many noted artists. It was by this method that Ben Davies, the famous tenor, had his voice restored; and frankly acknowledges that "while he had gained artistic finish and style (without which he could not have secured a reputation), yet he was on the wrong track with regard to voice production, and every year the error of his ways became more serious."

He states "he never knew how to produce high tones properly until he studied this method." His was one of many naturally good voices gradually spoiling which was saved in time.

Most heartily he recommends young singers to give attention—"First, to the right way of producing the voice; and, when they can do that, half the battle is won." He also says he "never found anyone, until studying this method, who could explain and show what the 'mixed voice' really meant."

Miss Gardner is the only teacher in New York who is an exponent of the Behnke Method, which she regards as incomparable; and it is by this method, and a thorough knowledge of the old Italian method, that Miss Gardner acquires the results in the development of soprano, alto, tenor and bass voices alike in their own individual range.

Correct tone placement, combined with her exquisite style and finish, has caused Miss Gardner's pupils to be sought for in church and concert work; and one of the largest agencies in our city has requested Miss Gardner to send to him for positions any of her pupils, as soon as she deems them ready for public work.

#### Vianesi.

Signor A. Vianesi, the opera conductor, who was in the chair at the Metropolitan Opera House—season 1890-91, arrived on the St. Paul on Saturday and has gone to New Orleans, where he will conduct the opera. He has been conducting "L'Arlesienne" at Bremen, Mannheim and Munich. Signor Vianesi looks in the best of health.

#### Pache.

Mr. Joseph Pache, conductor of the Baltimore Oratorio Society, was here last week. He contemplates a trip to Europe very soon.

## More New Books.

MUSIC is not suffering from the lack of comment and discussion and all of its phases are the subjects of endless publication. Here in our beloved expansion land we give the individual more attention than the concrete idea receives, but after our maturity as a nation has been reached and our functions as earth grabbers have been fulfilled we will bestow more thought upon the thought itself and then our true culture will begin to ripen.

Miss Mabel Wagnalls, who wrote the "Miserere," has published through her related firm, Funk & Wagnalls, the literary apostles of Intemperance (for it is rather intemperate to claim that all of us must drink nothing but water when we drink), has issued a tempting volume called "Stars of the Opera," in which such strange and rarely printed names as Sembrich, Eames, Calvé, Nordica, Lehmann and Melba are finally introduced to the public under permanent auspices.

"To those who love music but have no opportunity to familiarize themselves with grand opera this book is respectfully dedicated" is Miss Wagnalls' own dedication of the volume, but as the people who go to listen to these stars are met with Italian, French and German performances, sometimes all mixed into one, would it not be a good idea to include the majority of those who have opportunity to familiarize themselves with grand opera in the dedication, for surely they cannot understand what it means? Who understands the stars at our grand opera? How few do?

"Grand opera in itself is a culmination and combination of the greatest efforts of the greatest minds." This sentence convicts Miss Wagnalls of being an enthusiast, and enthusiasts are admittedly unreliable critics. It is a question and a far open question whether grand opera is not a distortion of both music and drama; but whether this is so or not, surely it is not the culmination of the greatest efforts of the greatest minds. That is utilizing superlatives with a vengeance. Grand opera is a branch of musical composition; it is not a form, for various and many forms are used. It is merely one of the branches of musical activity. Palestrina and Bach did not indulge in it and Beethoven resisted it, limiting himself successfully to one opus, and Brahms managed to escape it entirely, and so did Mendelssohn and Schumann in effect. Schubert was grieved by it and did most of his work in other fields and among the classics many can be found who never touched it. Superlatives are about becoming obsolete.

Madame Sembrich then speaks. She told Miss Wagnalls that her father was a very gifted man. She meant Sembrich's father. She said she was always nervous. When Miss Wagnalls asked Madame Sembrich whether it was true that she walked two hours every day Madame Sembrich told her the truth by saying "Yes." She said that on that day she had started at eleven and got home at one. Eleven from one leaves two.

It was at the Hotel Marie Antoinette where the authoress called on Emma Eames, and we are told it is very exclusive. The maid at the hotel is soft voiced and removes fur wraps. "She gives us tickets for the opera," says the maid; "we all here just love her." That accounts for some of the physiognomies we encounter at performances. How bitter must the ticket speculator feel when he sees the waiting maids, but-

lers, coachmen and cooks going to the opera on tickets he cannot get hold of to sell at the front door at two to five dollars profit apiece! You pay eight dollars for a seat, or fifteen dollars for two, and next to you is the elevator boy of the Marie Antoinette and the laundress, who got their seats from Emma Eames. No wonder they applaud and you don't.

What did Emma say when the authoress found her (page 53). "I always give great thought to my costumes." Sure, sure, and then she also says: "If by any chance I forget a word on the stage I know my health is run down, and I then at once take a rest for several days." Is that all? It will interest the music people that Emma Eames thinks "the love music of Werther is beautiful." Massenet will be delighted to hear of this, for he has been in agony to get a definite opinion from Emma Eames, as she never sang it so as to induce anyone to suppose that that was her opinion of it; rather the reverse, we should say.

"You Americans are so good," were the words of Calvé. We pass over all the other remarks, for they cover the ground of the sojourning foreign opera star completely.

The Nordica interview was very long, but one part deserves immortalization. "I was the sixth girl, and I think my parents were rather tired out by the time I came." We see how early Nordica began. Even in those days she was aware of what her parents thought; but it is rather hard on her father.

Madame Lehmann said she was a vegetarian.

Melba revealed the news that she had mastered the pipe organ, "and several other instruments." That must have left her very busy. She also grappled with the concertina. Poor thing. But when anyone attempts to write a book on the opera stars it must inevitably cover the ground. Miss Wagnalls does more. She gives some readable explanations of the operas themselves, although there is no attempt made to treat the subject didactically or with the acute analysis of the critic or essayist.

The Breitkopf & Härtel firm has issued in English Dr. S. Jadassohn's Course of Instruction in Instrumentation, Mr. Harry P. Wilkins, of Washington, D. C., being the authorized translator. This work is part of Dr. Jadassohn's Manual of Musical Composition, and for the benefit of our readers we give herewith the table of the works under that head:

## PART ONE.

Volume I.....Manual of Harmony  
Volume II.....Manual of Counterpoint  
Volume III...A Course of Instruction in Canon and Fugue

## PART TWO.

Volume IV.....Manual of Musical Form  
Volume V....A Course of Instruction in Instrumentation

The book is a standard beyond the pedantic scope of the usual text books on the study of instrumentation, and is replete with valuable examples. It begins with studies of composition for voices without instrumental accompaniment, and then is followed with keyed instruments, organ, stringed instruments, chamber music, wood, brass and percussion, &c. It is a most valuable addition to the English books on this important subject.

## Alma Powell.

Mme. Alma Powell has made a great success in opera in St. Louis. She has had nightly encores, and the papers have been commenting very favorably on her singing and acting.

## Petschnikoff.

ALEXANDRE PETSCHNIKOFF has been called the "poet of the violin." He is all of that, and he is a very great deal besides that. Granted that he has the heart of a poet, so has he the head of a mathematician and a philosopher, with a rare judgment and discrimination, the soul of a genius, and the complete equipment, technically and temperamentally, of one of the greatest contemporaneous violinists.

His every appearance has gone to confirm and deepen the profound sensation that marked his initial performance here, when with an easy mastery of the overwhelming exactions of Tschaikowsky's great Concerto he united a passion and vehemence that revealed the soul and spirit as well as the letter of the music, and on the same program, and within an hour, this pastmaster among violin virtuosi transformed himself from an impetuous, fiery Slav to the classical interpreter of the mighty fugue from Bach's C major Sonata and its extreme complexities, its almost intricately woven themes and counter themes were segregated and presented with a most consummate power and art.

He is complete master of a technic that knows no limitation nor recognizes any obstacle. His bowing, although quite individual in its use, is wholly adequate to all demands, either for tone or tempo. His left hand finger work is nothing less than marvelous in its agility, his accuracy of intonation, clarity and clean cut enunciation in phrasing, wonderful gradations in nuancing, boldness or delicacy of attack, rank to his credit with any of the virtuosi who have visited America, and his cantabile playing and singing tones are *sui generis*. Nothing has ever been heard here more exquisite in its supreme beauty, its delicacy, its refinement and grace.

With all his impetuosity when occasion requires, with all the serenity and repose demanded by the coldly classical, Petschnikoff's sanity and moderation are always in evidence. He is fastidiously refined in his expression of every phase of emotion, and above all and at all times is he absolutely sincere. A genius endowed with the sacred fire in generous measure, a scholarly musician, with every resource of his art on his finger tips, with the sterling underlying manly qualities inherited from soldier ancestors which keep his playing definitely masculine, yet with the exquisite delicacy in perception and performance that belong to the real artiste temperament. With all these rare and wonderful qualities is Alexandre Petschnikoff richly gifted, and it is now granted the American people that they may have the privilege and benefit to be derived from hearing the greatest music in violin literature interpreted by an artist of such exceptional magnitude.

A remarkably artistic portrait of Petschnikoff is shown on the front page of this paper to-day.

## Evta Kileski.

Arrangements have been made by which Madame Kileski will sing at the Sunday evening concert in Carnegie Hall on December 3.

On December 17 Madame Kileski sings at Wellesley College in Bruch's "Flight Into Egypt," and on the 24th "The Messiah," with the Handel and Haydn Society in Boston.

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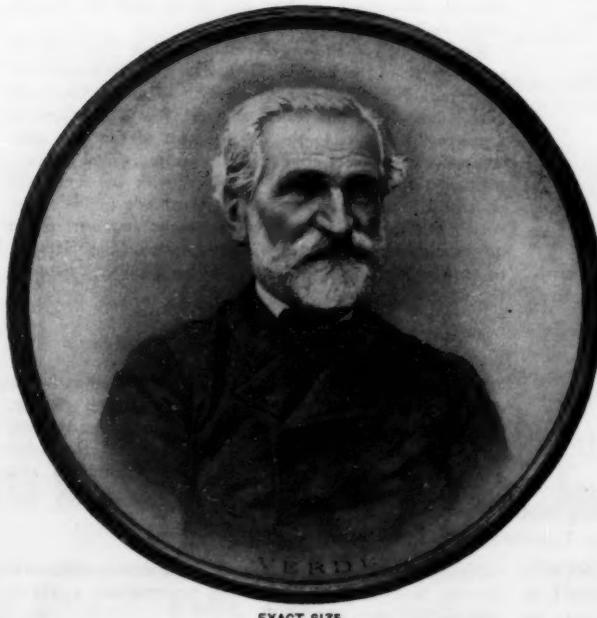
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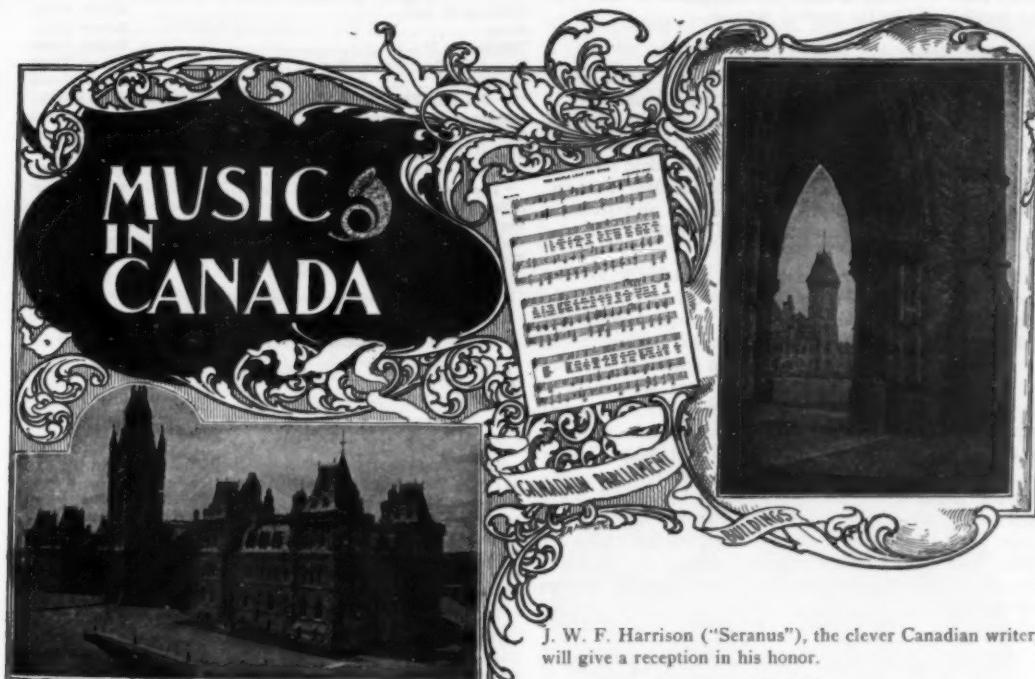


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MUSICAL COURIER,

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NEW YORK.



J. W. F. Harrison ("Seranus"), the clever Canadian writer, will give a reception in his honor.

\* \* \*

Miss Lillian Littlehales, 'cellist, when visiting this city a week or two ago was responsible for several social fêtes, including an after-concert supper at the home of Mrs. Garret (soprano) and a large reception at the residence of Miss Mary Günther, pianist.

\* \* \*

The following is a list of those who have won annual scholarships offered by the Toronto Conservatory of Music for the season 1899-1900:

Piano, under Dr. Edward Fisher, Misses Maude McLean and Rose Kitchen; under J. W. F. Harrison, Miss Mary Motherwell; under W. J. McNally, Misses Jennie Williams and Mildred Marks; under Donald Herald, Miss Ida Grant; under Miss S. E. Dallas, Miss Hilda Newmarch; under Miss Maud Gordon, Miss Clara Langstaff.

Voice, under Rechab Tandy, Frank Hancock; under Dr. Albert Ham, Arthur Morrison; under Mrs. Reynolds-Ruburn, Miss S. Gilby and J. T. Heffernan; under Mrs. J. W. Bradley, Messrs. G. R. Pirie and Wainwright; under Mrs. H. W. Parker, Misses Edith McKay and Jennie Williams; under Miss Annie Hallworth, Misses Agnes Curran and Lillias Young.

Organ, under William Reed, Miss Nellie Costello; under Arthur Blakeley, Ernest Bowles.

Violin, under Mrs. Drechsler Adamson, M. P. Mallon.

Elementary piano, Misses Mildred Hall, Evelyn O'Donoghue and Aileen Johnston.

\* \* \*

At Massey Music Hall popular price Saturday night concerts have been inaugurated, with the result that patronage and enthusiasm prevail.

MAY HAMILTON.

MONTREAL.

NOVEMBER 22, 1899.

Rosario Bourdon, a boy scarcely thirteen years old, gave a 'cello recital last week, which proved to be one of the musical features of the season, much to the surprise of all but a very select few who had followed the career of this infant phenomenon through its brief if brilliant development.

Young Bourdon—"Rosario" rather, for by this name his friends hope he will some day achieve fame—was born

in the little town of Longueuil, just across the river from Montreal, and perhaps the most unlikely spot in Canada for the birthplace of genius. It is also only a stone's throw or so from Chambley, where Miss Lajeunesse, better known as Madame Albani, first saw the light of day. Rosario first appeared in concert at the mature age of six, and it is a matter of record that the parish priest, on hearing him, clasped his hands in an ecstasy of musical enthusiasm and local pride, and observed that the boy was a wonder, which was probably true. At any rate, the youngster was very sensibly kept to his lessons, and if he made any farther incursions into the realm of solo playing they are not recorded in the musical annals of Longueuil. Dubois, a 'cellist with more than a local reputation, undertook his training, and so well did he succeed in developing the boy's talents that at the age of eleven he secured the diploma of the Academy of Music of the Province of Quebec and sailed for Brussels. His career there, it is reported, was just as fascinatingly brilliant as the careers of all Brussels students are, and he won his share of diplomas and high-sounding French titles. Then he came back to Montreal and gave a concert. There is no longer reason for doubting that Rosario has the makings of a most promising 'cellist. His technic is marvelous and he has a sober, serious way of attempting serious music which indicates modesty and a certain amount of reverence for accepted standards. His playing naturally lacks breadth and depth, but these will undoubtedly come with time.

Rosario will give another concert here, one each in Ottawa and Quebec and will then leave for London, where he is to appear at several well-known houses this winter.

\* \* \*

Friday afternoon of this week the Symphony Orchestra series of concerts will be resumed, J. J. Goulet having secured a sufficient number of guarantors to safeguard him from serious financial embarrassment. Mrs. Charles Crowley will be the soloist.

\* \* \*

An enjoyable series of Sunday afternoon concerts has been inaugurated in Karn Hall by some enterprising members of the musical colony. Last Sunday's was noteworthy, principally for introducing a new solo violinist to the Montreal public. Herbert Spencer, up to this year known rather as a composer with some considerable claim on recognition, has won the right to be regarded from the standpoint of practical as well as theoretical accomplishments, and this accession to the ranks of good performers is a very grateful one. The supply of first-class violinists is woefully limited.

The other numbers on the program were furnished by Mrs. Turner, a young lady organist with a passion for rococo registration. Mr. Charbonneau, an excellent 'cellist, and Mr. Lebel, tenor soloist of the choir of St. James' Cathedral.

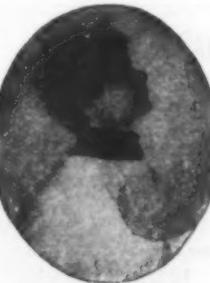
\* \* \*

Aside from Joseffy's recital in December and De Pachmann's in February, nothing looms particularly large in the future. The collapse of the Philharmonic has ended, temporarily, at least, any musical festival plans. J. S. Lewis.

#### Wants Government to Buy Musical Museum.

WASHINGTON, November 22, 1899.

CONSUL LEBERT, at Ghent, calls the State Department's attention to the contemplated sale of the Snock Musical Museum in that city. The collection, which was commenced in 1854, is said to be one of the finest and most important in Europe, containing about 1,145 instruments of 225 kinds, including forty pianos, dating from the sixteenth century, in addition to the library of many thousand volumes. The Russian and German governments are trying to buy portions of the collection, but the heirs insist on selling as a whole.—Evening Journal, November 22.



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THE MUSICAL COURIER,  
86 GLEN ROAD, ROSEDALE, TORONTO,  
November 24, 1899.

THE Toronto Clef Club has elected its new officers as follows: President, J. D. A. Tripp; vice-president, F. H. Torrington; secretary, W. J. McNally; treasurer, A. T. Cringan; committee, Dr. Edward Fisher, A. S. Vogt and Frank S. Welsman. This organization will give a program and reception on the evening of November 29.

\* \* \*

Miss Margaret Huston, the talented young Canadian soprano, will shortly leave for Paris, France, where she will continue her vocal studies, and whether she will be accompanied by several of her pupils, including Miss Brennan, of Ottawa. Miss Huston, assisted by Miss Florence Marshall, pianist, and George Fox, violinist, will give a recital in Association Hall on November 30. She will also sing at the Clef Club's soirée on the previous evening.

\* \* \*

The music critics of this city speak in very high terms of J. D. A. Tripp's pianistic ability, as demonstrated at his recital of November 7. This extract from one of the Toronto papers cannot be said to in any way exaggerate the excellence of his performance:

J. D. A. Tripp, our brilliant young piano virtuoso, won a distinct triumph at his piano recital in Association Hall on Tuesday evening. There was quite a society gathering to greet him, among whom were recognized many of the representative musicians of the city. Mr. Tripp gave a varied and comprehensive selection, and was in his best form, playing with assurance, power, brilliancy and certainty. As feats of finished execution, it will only be necessary to mention his playing of Rubinstein's Etude in C, and the Tausig transcription of the Bach Toccata and Fugue in D minor. The later was a most meritorious and lucid exposition of the music, to say nothing of its technical features. He also distinguished himself in a number of short pieces, and in Moszkowski's Valse in E major. Altogether Mr. Tripp proved himself to be a finely equipped solo pianist, in addition to being a thoughtful and musically interpreter.—Toronto Saturday Night, November 11, 1899.

\* \* \*

During Watkin Mills' forthcoming visit to this city Mrs.

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CINCINNATI, November 25, 1890.

THE popular concerts, which have been designated as "Pops," had an auspicious reopening, after a two years' intermission, on last Sunday in Music Hall. The orchestra was under the direction of Michael Brand, and its work was generally commendable. The strings especially, in attack and intonation, were excellent. Mrs. Katherine Bloodgood, contralto, was the soloist and made a fine impression. She has a voice that commands both strength and quality. The program was as follows:

Overture, Jubilee.....	Weber
Waltz, Wedding Bells.....	Strauss
Larghetto (string orchestra), op. 46.....	Spoehr
Aria, Jeanne d'Arc.....	Tschakowsky
Selection, Lohengrin.....	Wagner
Overture, Maritana.....	Wallace
Paraphrase, Blue Bells of Scotland.....	Langey
Doris (with piano, violin and 'cello).....	Nevin
Fackeltanz (in C flat).....	Meyerbeer
Mrs. Katherine Bloodgood.	

The soloist for to-morrow's concert will be Miss Eva Emmet Wyckoff, of Chicago.

\* \* \*

Arthur Whiting, of New York, the composer and pianist, gave a recital before a select few at the Literary Clubrooms, in East Eighth street, last Saturday afternoon. He played a Brahms program at first, beginning with the first Sonata (F minor), and concluded with several compositions of his own—"Bagatelles," movements from his suites, &c. Mr. Whiting's playing was thoroughly enjoyed, and arrangements are being made to have him repeat his visit and play before a greater audience. The affair of last Saturday was due to the courtesy of Bush W. Foley.

\* \* \*

A project is now well under way to have the entire "Ring der Nibelungen" given here on a gorgeous scale in Music Hall some time in April. The project is due to the enterprise of Mr. Van der Stucken, whose ambition has been for a long time to produce it here on a scale of merit which would compare favorably with the Bayreuth festivals. Each one of the music dramas is to be given in its entirety. Music Hall is already provided with the pit for the hidden orchestra. "Rheingold" is to be given at 5 in the afternoon without intermissions, and the other works will begin at 4 in the afternoon, with long intermissions for refreshments, which can be served in the adjoining buildings.

As at Bayreuth the audience will be called by the trumpets. In the cast are to be included many of those who were engaged in the last Bayreuth Festival—Ternina, Norrida, Brema, Schumann-Heinck, Van Dyck, Dippel, Van Rooy, Edouard de Reszké and the baritones, Fredericks and Breuer, who are to be brought over especially for the Cincinnati performance.

It was in 1884 that an opera festival in Music Hall, with all the great vocalists of that day in the casts, under the auspices of the College of Music and the management of George Ward Nichols realized the handsome sum of nearly \$30,000. The question is, even if the undertaking may not realize a profit now, is it not probable that there would not be a deficit to cover?

The orchestra will be the Cincinnati Symphony, which may be augmented, and a local chorus will be organized, for

which there is already splendid material on hand. Mr. Van der Stucken will be the musical director.

\* \* \*

This prospect of the "Ring der Nibelungen" looks grandiose and tempting enough, but, while much enthusiasm is displayed on the subject, the May Festival directors are not pleased with it at all. They are sincere in their belief that an opera festival of that kind given in April would seriously interfere with the financial outcome of the May Festival, which follows a month later. To have such an institution as the May Festival disturbed by this intruder appears to them like a sacrilege.

At the last festival there was a deficit of nearly \$9,000, and the financial prospects for the next would be exceedingly gloomy if it had to butt against the preponderance and drawing power of a "Ring der Nibelungen" festival. Some of the May Festival directors say it is a scheme on the part of Mr. Van der Stucken and the Orchestra Association to force the retirement of Theodore Thomas as the musical director of the May Festivals and supplant him with the amiable Dean of the College Music. Then, too, the Thomas Orchestra would be supplanted by the Cincinnati Symphony Orchestra, and the opposition between the festival board and the Orchestra Association would be forced to cease forever. The directors of the board agree that the "Ring der Nibelungen" is a diplomatic move, but they also aver that they have an abiding faith in Mr. Thomas and his Chicago Orchestra.

\* \* \*

The first chamber music concert of the College of Music series by the Marien String Quartet, in the Odeon, on Tuesday evening, November 21, presented the following program:

Quartet in C major, No. 17.....	Mozart
Trio in C minor, for piano, violin and 'cello.....	Beethoven
Quartet in D minor.....	Schubert

The quartet was not up to its usual standard. The first violin was persistently sharp and lacked in smoothness. Mr. Marien is apt to display too much incisiveness in his manner of attack, although he is a leader of recognized ability and of a very high degree of musicianship. Much of the Mozart Quartet was very good in the way of interpretation. The first movement of the Schubert Quartet showed some lack of preparation in its uncertainties.

By far the best work of the evening was displayed in the Beethoven Trio. Romeo Gorno sustained a beautiful ensemble. His sense of values is always sure and is commensurate with the high order of his musicianship. He plays with breadth and nobility of style. There was repose in his playing, and yet a degree of warmth that showed how well he had studied himself into the subject. In the Andante Cantabile a genuine vein of poetry was held by the trio of instrumentalists. Mr. Mattioli, 'cello, played the solo parts of his instrument beautifully.

\* \* \*

Mrs. Corinne Moore Lawson, at the request of many friends, will give two song recitals, December 4 and December 11, at the Assembly Hall, Odd Fellows' Building. Patrons of the recitals are the following:

L. B. Harrison, M. E. Ingalls, A. H. Chatfield, B. W. Foley, Mrs. Nicholas Longworth, Mrs. C. R. Holmes, J. G. Schmidlapp, Mrs. C. G. Blake, T. G. Roelker, J. Ledyard Lincoln, Arthur Stem, W. W. Taylor, Mrs. John W. Warrington, Mrs. H. F. Woods, Mrs. C. B. Wright, Robert Ramsey, J. C. Foster, Mrs. L. D. Drewry, Mrs. L. W. Anderson, Mrs. Eric E. Sattler, Mrs. W. H. Harrison, Miss Mary Harrison, Mrs. Lawrence Maxwell, Frank L. Perin, Mrs. Geo. Hoadly, Jr., J. F. Winslow, Mrs. S. W. Skinner, Mrs. Jos. S. Neave, Mrs. Vachel W. Anderson, Lars Anderson, Mrs. Edward B. Sargent, Mrs. Arthur W. Johnstone, Mrs. Rufus B. Smith, Mrs. John Gates, Mrs. Edward Rawson, Miss Felke, Edward Goepfer.	Sir H. R. Bishop
Pretty Mocking Bird.....	Sir H. R. Bishop
Love Has Eyes.....	Old English
Longing .....	Roumanian Folk Song
Griselidis.....	Old French Melody

The program for the first recital is as follows:

Mother, Oh Sing Me to Rest.....	Robert Franz
Liebchen ist da.....	Robert Franz
Marie .....	Robert Franz
Tanzlied im Mai.....	Robert Franz
Es hat die Rose sich beklagt.....	Robert Franz
Im Herbst.....	Robert Franz
Thy Beaming Eyes.....	E. A. MacDowell
Midsummer Lullaby.....	E. A. MacDowell
The Robin Sings in the Apple Tree.....	E. A. MacDowell
Two Folk Songs—	
Der Schumacher.....	August Bungert
The Sand Carrier.....	August Bungert
A Song of Three Little Birds.....	Horatio Parker
The Slumber Boat.....	Jessie L. Gaynor
Child of the Dark Eyes.....	Whitney Coombs
The Cuckoo and the Critics.....	Rafael Behn

J. A. HOMAN.

### Jacoby in Fall River.

AT Music Hall, Fall River, the Adamowski Trio and Madame Szumowska, with Mrs. Josephine Jacoby, gave a concert last Tuesday night. We republish the following excerpt from the *Evening News* of that city:

Mrs. Jacoby's first number consisted of three songs. In the first was "Oh, For a Burst of Song," Allisen. In singing it she showed the power and volume of her voice, qualities which Music Hall is not nearly large enough to accommodate. Then followed a Serenade by Tosti and "One Spring Morning," by Nevin, both songs of less force than the first sung, and allowing the singer to give a rich fullness of tone that established for her a place of highest regard in the audience.

Later in the criticism it says:

The next number was a song by Mrs. Jacoby, "Time's Garden," Gorin-Thomas, with 'cello obligato by Josef Adamowski. The singer had become more animated under the show of enthusiasm, and after this song the applause was continued until she returned and repeated it with more animation and finer expression than before.

\* \* \*

Mrs. Jacoby sang an Irish folksong by Arthur Foote, "Matinata," and "Good bye," by Tosti. She was called out twice and then, as the applause continued, sang again, "A Madrigal," by Victor Harris. Her singing, splendid as it was from the first, improved from number to number, and was most enjoyed in the last two selections.

### Becker's Saturday Morning Musicales.

GUSTAV L. BECKER gave the first of his fifth annual series of lecture musicales at his home, 1 West 10th street, last Saturday morning. The subject was "Weird and Fantastic Music." Both Mrs. Becker's lecture and the illustrative playing of Mr. Becker and his piano pupils aimed to show some of the devices composers have employed in producing by musical sounds an impression of the supernatural, especially of fairies, gnomes, goblins, giants and witches.

One reason why these musicales are successful is because they attempt to cover very little ground at one time, and so make it possible to be much more definite in statement; another is that music and talk are interwoven with peculiar closeness, so as to hold the audience's exclusive attention closely to its theme. Eight of Mr. Becker's pupils assisted, at one and two pianos, playing with the thoughtful interpretation that marks the work of their teacher. Claude Holding, violinist, assisted, prefacing his playing of Wieniawski's "Legende" by telling the story it is supposed to represent.

### Arthur Beresford.

The following notice is from the *Toronto Mail and Empire* on the recent appearance of the popular Boston basso in that city:

The chief feature of the evening was the singing of Arthur Beresford, of Boston, a baritone, who is at once the possessor of a voice of fine quality and of a rarely artistic style. Mr. Beresford appeared here last spring. Last night she sang "My Love is Like a Red, Red Rose," by Burns, and the "Scotch War Song," by Scott, and later gave Damrosch's setting of "Danny Deever."

Mr. Beresford will be heard later in the season in oratorio in several of the Canadian cities. His great success in this line of work creates a demand for his services in all parts of the country.

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**Nevada's Third Sunday Night.****METROPOLITAN CONCERT.**

THE last of the series of Sunday night concerts under the management of Charles L. Young drew forth another large audience, which again marveled at the wonderful artistic finish of the world-renowned diva. Nevada's first number was the air "Du Mysoli," by Felicien David, which was given by request, having been sung at the previous Sunday night concert. The second number, "La Fé aux Chansons," by Bemberg, is full of very intricate vocal difficulties, and was sung with perfection of technic and delightful purity of tone. An enthusiastic ovation followed this number. The real triumph of Madame Nevada's singing was achieved in the cavatine and rondo from "Sonnambula." This probably has never been so artistically delivered on the Metropolitan Opera House stage as on this occasion. It seems that Madame Nevada had unusually warmed up to the occasion, and her voice was delicious. The audience was absolutely spellbound by the warmth and feeling displayed in the Cavatine, while the Rondo was a brilliant exhibition of vocal pyrotechnics. Despite the rule against encores, the artist was obliged to infringe on it and repeat the Rondo. Nevada is a truly great artist.

Josef Weiss, the pianist of the occasion, bristles with technic. The tremendous difficulties of the "Don Juan" Fantasie were overcome with ease. He is equipped with enormous technical abilities and is evidently a musician of no mean abilities.

Charles A. Kaiser sang the Prize Song from "Meistersinger" and the "Lorelei," by Liszt, both exceedingly difficult numbers. He seemed, however, to be under a nervous strain and did not do himself justice.

Madame Van den Hende played the Andante and Finale from the first Götterdämmerung Concerto. Her violoncello was played with beautiful tone and good technic and she met with great success.

The following is the program:

Overture, Le Cheval Bronze.....	Auber
Intermezzo, A major (op. 118).....	Brahms
Nachfalter .....	Strauss-Tausig
Josef Weiss.	
The Prize Song from Meistersinger.....	Wagner
Chas. A. Kaiser.	
Adagio and Finale from Concerto.....	Götterdämmerung
Miss Flavie Van den Hende.	
Air, Du Mysoli (by request).....	David
La Fé aux Chansons.....	Bemberg
Madame Nevada.	
Gavotte .....	Franko
Rakoczy March .....	Berlioz
Choral and Fugue.....	Bach
Don Juan Fantasie.....	Liszt
Josef Weiss.	
Lorelei .....	Liszt
Chas. A. Kaiser.	
Rondo, from Sonnambula.....	Bellini
Madame Nevada.	
Waltz, Freut Euch des Lebens.....	Strauss
Conductor, Nahan Franko.	

**The Galin-Paris-Chevé Method.**

WILBUR A. LUYSER, authorized representative of the Galin-Paris-Chevé method of sight singing, and who is the vice-president of the Music Teachers' Association of America, finds this season a very busy one. In Brooklyn, where for the past two years he has been teaching this method, he has had much success, and in New York he also has a strong foothold.

This method was originated as far back as the seventeenth century and has received the commendation of the ablest musicians and educators. Mr. Luyster has planned to give a series of free trial lessons, for the purpose of investigation, at his studio, No. 26 East Twenty-third street, next month. The dates of these lessons will be announced next week. Classes are now forming, and circulars will be sent on application.

**Maude Lillian Berri.**

THE subject of this sketch, Miss Maude Lillian Berri, is an admirable type of the successful American singer.

She is a native of California, but has received her entire musical education in the East under the direction of the well-known vocal teachers, Charles R. Adams, of Boston, and George Sweet, of this city.

In some respects her record resembles that of the better known singers, in that she evinced an unusual vocal talent at a very early age, which warranted the course of study she has since pursued with such gratifying results.

Miss Berri is a lyric soprano, possessing a voice of exceptional range and purity, which she uses with taste and discretion.

Nature has been beneficent to this charming young

prima donna since Maude had St. Louis at her feet. Miss Berri has the magnetic quality in such a degree that she can upset ideals without giving offense. She is doing it this week. The role she has is distinctly soubrettish, and she is a woman of regal height, yet she is a success in it.—St. Louis Post-Dispatch.

Lillian Berri's Arline is in all respects artistic. It would be difficult to choose for this gifted young woman a part better suited to her talents and temperament.—St. Louis Star.

Five weeks ago the *Globe-Democrat* pronounced Miss Maud Lillian Berri to be a "surprise." \* \* \* The California song bird has now given summer theatre goers good rendering of five leading light opera roles.—Globe-Democrat, St. Louis.

It was not until the second act that Maud Lillian Berri came on the stage and was accorded an ovation, and her rendering of "I Dreamt That I Dwelt in Marble Halls" evoked a triple encore. She is in the opinion of many who heard her last night the best Arline that has been heard in St. Louis in many years.—St. Louis Globe-Democrat.

Miss Berri was a delightful Arline. She acts the part with more intelligence than the writer remembers ever to have seen bestowed upon it. She got three encores on "I Dreamt that I Dwelt in Marble Halls."—St. Louis Post-Dispatch.

**The Guilmant Organ School.**

THE first of the pupils' recitals at the Guilmant Organ School was held Thursday afternoon in the Old First Church. Mr. Carl devoted the recital to the study of hymn playing, and the pupils who participated showed a fine conception of this all important but too often neglected line of work.

Among the pupils who participated were Mrs. Harry Sheldon Bentley, Miss Barnaby, Daniel Lang, William Edward Grombach, Chauncey Demaray, Mr. Schweitzer and Edward J. Sims. At the close of the recital Mr. Sims played the first movement from the Fourth Sonata, in D minor, by Alexandre Guilmant, in a highly creditable manner, showing an excellent technic and fine precision. His interpretation reflected the highest credit on the thorough training he has received and he is entitled to unstinted praise. The next recital will take place before the holiday vacation, on December 7, at 4 o'clock. Dr. Gerrit Smith, honorary president of the American Guild of Organists and a vice-president of the school, will deliver a lecture on "The Organist's Preparation," before the students.

**Marcia Craft.**

Some of Miss Craft's press notices follow:

Miss Craft, who essayed the part of Gabriel, sang with great breadth of style and volume of voice, giving a presentation that was admirable in every way. The quality of her voice is delicious, and her expression of the thought conveyed and her taste of delivery was all that could be desired. Her solo, "With Verdure Clad," a song of noble suavity, was most delightful to the listener. She received much applause.—Woonsocket (R. I.) Evening Call, November 23.

Of the soloists Miss Craft shone as the bright, particular light, her work ranking with that of any I have ever heard in the part. Her rendition of "On Mighty Pens" was a splendid effort, and her "In Verdure Clad" was as fine an interpretation of the number as I ever heard. Miss Craft has everything in her favor—a good voice, good method, and superb confidence coupled with an unassuming manner, and has a bright future before her.—Woonsocket Evening Star, November 23.

In the "Golden Legend," with the Arion Club, at Providence, Miss Craft has been heard before with the same unstinted praise which last night fell to her lot, because of her ease of accomplishment and her purity of tone.—Providence Journal, November 23.

Miss Craft, who filled the soprano role when the work was performed last season, again essayed the part of Elsa. She sang with increased breadth of style and volume of voice, giving a presentation that was admirable in every way. The quality of her voice is delicious and perfectly suits both the music and the character of the part.—Providence Telegram, November 23.

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**The Hambourg Recitals.**

**M**ARK HAMBOURG, the octave thunderbolt, gave two piano recitals at Mendelssohn Hall last week. The program Wednesday afternoon was this:

Gavotte and Variations, A minor.....	J. P. Rameau
Faschingsschwan.....	Schumann
Allegro. Romance. Scherzino. Intermezzo. Finale.	
Nocturne, E major.....	Chopin
Deux Etudes.....	Chopin
Polonaise, B flat.....	Chopin
Ballade.....	Grieg
Humoresque.....	Tchaikowsky
Ave Maria.....	Henselt
Kiss Waltz.....	Strauss-Schütt
Gavotte Moderne.....	Hamburg
Etude, C major.....	Rubinstein

A healthy, unaffected touch, a mechanism fluent rather than supple, and a perfectly simple musical interpretation characterized the young man's playing on this occasion. The Rameau exhibited his clear, sparkling scales, and there was naught to condemn in the first movement of the Schumann Carnaval Pranks. The Romance was hardly tender—it is a love sigh arrested midway in the bustle and color of this animated tone picture—but the Scherzino, the highly characteristic Intermezzo and rushing Finale were excellently interpreted. Hambourg's tone was not lacking in richness in the E major Nocturne, which was read in a frank, youthful fashion without a trace of arrière-pensée. The studies, naturally enough, were remarkable exhibitions of agility, especially the G flat, the ending of which was very brilliant. The Polonaise was probably heard for the first time in public here. Certainly this generation of concert goers have not seen it on a program before. Composed in 1828, it was published posthumously as op. 71. It is in the key of B flat, and musically is very shallow, although brilliant and dashing. The involved passage work, serpentine progressions, belong to Chopin's first period, when doubtless he was affected by Weber. Weber's Polacca in E, his E flat minor Polonaise and his A flat Sonata appeared in 1810, 1819, 1816 and 1821. But after all Chopin is present, though it is the ornamental loving and not the poetic composer.

The G minor Ballade of Grieg, his best specimen of composing, was played with ease, though with certain color monotony, partly the fault of the composer, who sticks too closely to his tonic key. Hambourg avoids middle nuances, and so at times his play is of a sameness. His own Gavotte is built on a good model, particularly in the musette. The staccato study of Rubinstein was tremendous. The composer himself never took it at such a tempo. Its clearness and sustained power recalled the palmy days of Eugen d'Albert. Hambourg had to give the Chopin Berceuse for encore.

Thursday afternoon he presented the following scheme:

Prelude and Fugue.....	Bach-d'Albert
Sonata Appassionata .....	Beethoven
Melodie .....	Gluck-Sgambati
Capriccio .....	Scarlatti
Tempo di Ballo.....	Scarlatti
Paganini Variations .....	Brahms
Six Etudes .....	Chopin
Nocturne, G major.....	Rubinstein
A Midsummer Night's Dream.....	Mendelssohn

There was a larger attendance, proving that the remarkable performances of the youthful hero are attracting the attention of the piano loving public. Josef Hofmann last played the Bach-d'Albert D major Prelude and Fugue here. Hambourg gave it a broad, vigorous, sane interpretation. For the heights and depths of the F minor Sonata of Beethoven he is not yet ripe. There were good points in the first movement, the variations were rather chilly, while the last movement was a *tour de force*. The brace of Scarlatti pieces were capitally played; breezy, jolly, eighteenth century music it is. The Paganini variations were absolutely startling. Book two was given, and the sixth, eighth, tenth, eleventh, thirteenth and last variations were astounding exhibitions of slashing bravura. It was in the Rosenthalian

vein of virtuosity, and one wonders where this youth will end. Some of the Chopin studies were open to criticism. The "Butterfly" in G flat was delivered with a singularly light wrist, but the speed of the D flat in sixths and the C minor op. 25 resulted unfavorable in clearness. Altogether it was a highly successful recital. Hambourg has "arrived" in New York.

**The Dannreuther Quartet.**

**T**HE Dannreuther Quartet inaugurated its fourteenth season with the first of a series of subscription concerts given at Sherry's on Tuesday evening.

This quartet, headed by Gustav Dannreuther, has been long and favorably recognized by lovers of chamber music and has earned the hearty support of the public in its continued efforts for the cultivation of a general taste for the refined forms of music.

The subscription audience was of course both friendly and appreciative and paid close attention to the interesting program.

Comparatively novel features were an Andantino in B flat, by a Russian composer named Kopyloro, and a piano Quartet in C minor, by Gabriel Fauré.

The Andantino was a specimen of a kind of musical joke with which the Russian composers delight to regale themselves, and is an anagram written on the name Belaieff (B-la-f). The composition was artistically given, and proved to be as pleasant to the ear as it was ingenious in construction.

The best work of the evening was undoubtedly displayed in the Fauré Quartet, which closed the program, in which Aimé Lachaume assisted at the piano with complete sympathy and skill. The opening and closing allegros were given with a vigor and dash, indicating that this work is not for a quartet of musicians who demand simple piano parts for their practice.

Miss Belle Newport contributed two German songs, and was well received.

Quartet, op. 59, No. 2, E minor.....	Beethoven
Der Wanderer .....	Schubert
Friühlingsnacht .....	Schumann
Andantino, op. 7, B flat major (on the name B la f).....	Kopyloro
Meerfahrt .....	Hauptmann
Nachtgesang .....	Hauptmann
Quartet, op. 15, C minor, piano, violin, viola and 'cello.....	Fauré

Aimé Lachaume, pianist.

Miss Belle Newport, contralto.

The *Evening Post* of the 22d inst., in commenting upon the concert, says: "While the Kneisel Quartet is doubtless a joy forever, it is not true, as many amateurs seem to fancy, that Boston supplies all the good chamber music that New York gets."

**Woodruff Pupil.**

Luella Phillips is the name of a pupil of Miss Estelle Woodruff, whose specialty, sight reading, has made her name familiar. Miss Phillips is a professional elocutionist, and has given but little consideration to her voice, a natural contralto of much range and power. She sang "O, Rest in the Lord" recently, and made a distinctly favorable impression. Miss Woodruff's method in sight reading will soon be published, it being now in the printer's hands, and she reports to THE MUSICAL COURIER that there is already a large demand for it, with many cash orders in advance.

**Harry Paterson Hopkins.**

Mr. Hopkins, the composer (a Dvorák pupil) and organist, is officiating this week at the organ of Rutgers Presbyterian Church in the absence of the regular organist, F. W. Riesberg, in Buffalo, and the reputation which has preceded him is fully justified.

His piano piece "Nymphalin," from his op. 8, "Lyric Sketches," is a most graceful and effective piece, published by Breitkopf & Härtel. "Elfentanz" is another excellent piano piece from the same.

**Emmanuel Wad.**

**E**MMANUEL WAD, who is to be introduced to the New York public at the next Sunday evening concert in Carnegie Hall, is a Dane. His father, a distinguished minister of the gospel, twice decorated by the King of Denmark, was of an old Danish family, while his mother, a highly gifted woman, traced her ancestry back to the emigrated French nobility from the time of the Huguenots.

Mr. Wad at an early age showed a strong musical mind. His father kept him strictly to his school studies.

He performed when a child several times in public. After graduating from the Latin school he went to Copenhagen. At the Conservatory of Copenhagen he was taught by Gade, Hartmann and Winding.

As an example of his quickness in learning, he once played a Bach Fugue for five parts without notes which he had memorized from the music without ever having played or even heard it. After his final examination at the conservatory he went to Vienna, where he studied with Leschetizky. While studying in Vienna he made his débüt with the Grüne Insel Society.

Having returned to Copenhagen he opened his studio for a large class of pupils, and besides took part in a large number of concerts and played before the King and the Queen of Denmark. At one performance the Prince of Denmark himself went to the piano and asked for an encore. A special honor was shown Mr. Wad when the great Johan Svendsen, the chapelmastor, had him to play the Paderevski Concerto in the Royal Theatre, the final piano performance since Von Bülow appeared.

The great pianist, Madame Essipoff, whom he entertained while giving concerts in Copenhagen, was anxious for him to go to Russia, and was just arranging to introduce him when he was asked to go to Baltimore and take the place at the Peabody Conservatory.

It is thought in wide circles that Mr. Wad's teaching has been very effective in spreading the love of good music and making the great mastery understood.

His repertory includes innumerable pieces from Scarlatti and Bach up to modern music, all of which he plays from memory.

In addition to his classes at the Peabody Institute he has a large private class.

**W. C. Carl in Philadelphia.**

Lovers of fine music were amply rewarded by attending the two organ recitals which were given last week at the Philadelphia Exposition by W. C. Carl, one of America's foremost organists.

Commenting upon the concerts the Philadelphia *Evening Telegraph* of the 22d inst. says:

"Many eminent concert organists have performed in the auditorium of the National Export Exposition since the opening of the exhibition. Few, however, scored a success to compare with the reception accorded William C. Carl when this afternoon that celebrated musician rendered a program exceptionally choice as regards selection and execution. Mr. Carl unquestionably stands in the front rank of American organists. His playing of Guilmant's 'Caprice' in B flat proved a spirited conception, rivaled only by Mr. Carl's technic. He did equally well with the 'Etude Danse le Style Ancien,' by De Bricqueville, and this composition, for the pedals alone, aroused the critical interest of a number of well-known musicians present."

**The Bach Singers of New York.**

Theodor Bjorksten's new society has begun rehearsal, and, planning two concerts this season—the first with Mme. Schumann-Heink as soloist. There are some fine voices in this society, which is limited in numbers, every singer being a soloist. Something unique may be looked for.

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## MUSIC GOSSIP OF GOTHAM.

NEW YORK, November 27, 1890.

ABIE CLARKSON TOTTEN'S concert at the Twenty-fourth Street M. E. Church, Thursday evening, found a good sized audience present, one manifestly pleased with the doings of the evening and with the fair concert given herself, who on entering was greeted with admiring "Ahs." She had the assistance of Florence H. Mackwood, reader; Alice McGill, alto; Conrad Wirtz, pianist; Carl Tolleson, violinist; Lé Roy Carner, baritone, and F. W. Riesberg, accompanist.

Madame Totten's brilliant singing of Gilder's waltz song, "Through the Valley," earned her warm applause at he outset, she singing Bartlett's "Dreams" as encore. Her second number was "Elsa's Dream," from "Lohengrin," which she sang well. Her final solo was the "Jewel Song," from "Faust," and in this she fairly outdid herself.

Her pupil, little Miss McGill, is a credit to her teacher, and earned popular applause with Tunison's "Dear Heart."

Miss Mackwood recited grave and gay selections with spirit, and Violinist Tolleson showed himself possessed of much talent.

Conrad Wirtz played a Chopin Polonaise poetically, and in the Liszt transcription of a song by Lassen he showed himself possessed of a beautiful touch. The tone was, indeed, lovely, and this pianist should be oftener heard.

The baritone wandered from the key to such extent that his naturally sympathetic voice was lost sight of.

\* \* \*

A concert of quite another kind, that is, classic chamber music, was that of Friday morning, when a much larger audience than that in attendance at the first listened to Miss Dyas' second morning, with these numbers:

Sonata, piano and violin, op. 100 (Brahms); Nocturne, for 'cello (Miersch); Trio, op. 50 (Tchaikowsky).

I purposely arrived in time not to hear the opening Sonata, for somehow it appealeth not to me, and 'Cellist Miersch was just beginning his own composition, in D major, when I entered the Astoria East Room. It begins with a fine melody on the A string, followed by an agitato in B minor, and with harmonics and various difficulties scattered throughout. These flageolet tones did not always come out as the player intended, but the evident musicianly quality of the composition was patent to all.

Tchaikowsky's great trio was most thoroughly enjoyed, and but for the fidgety mannerisms of the violinist, would well-nigh have reached perfection. If this young man will cultivate repose he will convey a blessing on his listeners, who, in such close environment, cannot help being also observers. Still, sitzen! Of the variations in the trio I particularize the valse and the mazurka movements, and, too, the closing funereal suggestion was most impressively brought out.

Miss Dyas sustained, supported, and at all times was one of the three, and not solo pianist: she is evidently an earnest and highly intelligent music maker and music lover.

At the next (the last) morning, Goldmark's 'cello Sonata in F, and Arensky's Trio, op. 32, are to be given, with a brace of solos for piano; the Brahms Intermezzo, op. 117, No. 2, and Frühlingsrauschen, by Sinding.

\* \* \*

Carrie Frances Storer, dramatic contralto, a pupil of Mme. Killin-Keough, gave her own recital at the Pouch Gallery, Brooklyn, recently, singing these numbers:

"Trono e corona," Donizetti; "Creole Lover's Song," Buck; "Ave Maria," Bach-Gounod; "Nymphs and Fauns," valse, Bemberg.

This is work of the most exacting kind, and in all styles,

as may be seen, the range of her songs running from low E flat to high B flat. The lady has the necessary ability and natural temperament to rightly interpret these numbers, and the audience thought this, giving her a double encore after one number, the lady singing in response.

The Pouch Gallery was crowded to overflowing, and quite a number of critics who were present expressed themselves as highly pleased. Miss Minnie Louise Hermance, soprano, another Keough pupil, also assisted, and won the appreciation of her hearers.

Niedzielski's violin pupil played trash music, reflecting neither taste on himself nor teacher: indeed, if this is the kind of music he gives his pupils, 'tis a pity.

Mr. and Mrs. Keough sing at Corona, L. I., December 12, and with the Lyceum Quartet at Orange, N. J., December 11.

\* \* \*

Beatrice Eberhard, the violinist, daughter of Dr. Ernst Eberhard, of the Grand Conservatory of Music, appears to have made a hit at her recent appearance at the first concert of the Passaic Symphonic Club, when she played "Legende," Wieniawski; "Fantaisie Caprice," Vieuxtemps.

While others also appeared as soloists at this concert, it is evident from the tone of the press that Miss Eberhard carried off the honors, and small wonder, for this young girl has pronounced violin talent, and is a great worker besides. She had to play encores after each appearance.

Last week she played at Arion Hall, on the Heights, and has been engaged to play with orchestra at their concert later.

\* \* \*

August Walther is a name well known to all true musicians here, notwithstanding his residence in Brooklyn, and this is chiefly because of his activity as a composer, Seidl having done some of his works, the Kaltenborn Quartet others, and for the immediate future he has quite a little on hand, as follows: Concert of his own compositions, Mendelssohn Hall, December 1; "Scene in Sleepy Hollow," for orchestra, Brooklyn Sangerbund concert (Kommenich), December 3; Beethoven piano recital, Walther Studio, Carnegie Hall, December 6, 3:30 P. M. All this betokens much activity, and shows that the enterprising Walther is wide awake to the importance of affairs in general.

\* \* \*

Mrs. Miltonella Beardsley, once a pupil of Joseffy, now busily engaged as a teacher and pianist in Brooklyn, had a most successful concert at the St. George last week, a letter from a friend speaking especially of that event as being the best ever given at the hotel. This friend further says "there was not a poor number, and that speaks well for any concert." Mrs. Beardsley new studio in the Knapp Mansion is most artistic, ornamented with antiques and unique things, larger than almost any studio in New York, and constantly used by an ever-passing throng of students. Mrs. Beardsley's ten year old daughter, Constance, is the pianist so frequently mentioned nowadays.

\* \* \*

Madame Ogden-Crane's studio musicale of last Wednesday afternoon was one of the interesting events of the week, pretty well crowded with music. The following students participated: Misses Bessie Shutliff, Edith Shafer, M. O'Mara, Anna Toohey, G. Burhans, Sadie Grapel, Claire Gibbon, Alice R. Richards and Mrs. L. Fries and Master Newton See, Madame Ogden-Crane also appearing as soloist, singing Mildenberg's "As a Dream" and Newell's "Since Thou Hast Gone." There was also a variety of accompanists, of whom the less said the better. A large number of interested friends of the singers were present, and the occasion must be noted as a most auspicious opening of Madame Ogden-Crane's season.

\* \* \*

Sig. A. Carbone, for some years member of the Metropolitan Opera, has now his own studio, at 144 Fifth ave-

nue, fitted with a stage, grand piano, &c., and all especially arranged for coaching for opera, mise-en-scène, stage practice and concert. The signor's vast experience on the stage of the most prominent theatres of the world presupposes that his career as a teacher will be equally successful. He will also accept engagements for singing at concerts, opera and musicals.

\* \* \*

Alfred Hunter Clark is becoming widely known as a teacher of superior merit, he having had much previous preparation under Shakespere, Bouhy and others. He sings frequently in public, and four concerts at the Country Club, of Elizabeth, N. J., were important events. He has also recently sung at Newark, Princeton and other places, despite which, however, he will continue making a specialty of teaching. He is a great believer in the value of singing as a health developer, and this seems particularly the case with himself, for he says that before he sang he was troubled with some chest difficulty, whereas this has all now disappeared. He now stands the perfect specimen of physical development.

\* \* \*

Florence E. Dame sings Rubinstein's "Since First I Met Thee" with much effect, and Nevin's "The Rosary" even better, if that were possible. Songs of sentiment are her specialty. She should be heard in public, for singers of her intelligence and ability are rare. Miss Dame is the lady whose name appeared as "Davis" two weeks ago in this column.

\* \* \*

Misses Florence Mosher and Emily M. Burbank, names associated in their unique field of National Music Lectures, have returned after some months' stay abroad, during which time they met some of the great lights in the world of composers. They were in Hungary, Poland and other little visited spots, and Miss Mosher comes home bearing many flattering letters and photographs from composers, among them Zdenko Fibich, Ladislav Zelenksi and others.

\* \* \*

Mr. Packard's pupils, the Misses Clara L. Watrous, soprano; Eleanor Dammann, contralto, and Edna McGowan, soprano, recently sang each two numbers at a recital at the New York Conservatory. Mesara C. Bruchausen, pianist, and Victor Kuzdo, violinist, assisted. Mr. Packard has had years of experience both as an opera and concert singer, and his pupils get the benefit of this.

\* \* \*

Bessie Bonsall, the contralto, after travelling several years, has made New York her home, and expects to make her way here in the course of time. She sang at the last private meeting of the Manuscript Society, and has engagements in view. She toured in England with the Tividar Nachez Company and in America with both Musin and Sousa. She has sung in oratorio with Santley, Evan Williams and others, and has also filled prominent choir positions. Finally, she sings a large lot of the standard English, Scotch and Irish songs.

\* \* \*

The Daily Class Conservatory recital of last Thursday evening was most successful in every way. There was a large and interested audience, which seemed to thoroughly appreciate the efforts of the pupils, both as pianists and singers, and in illustration of the unique method in vogue in this Daily Class system. A special feature was the so-called Table and Clavier work, done on the stage of the Y. M. C. A. Hall, 125th street. Of the many who played the following deserve special mention: Misses Frances Emma Southard, Katherine Roan, Vie Macking and Masters Rudolph Taborsky and Artie Bunger. Prominent musicians who were present united in saying that this method certainly produces wonderful results in a short time.

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**De Pachmann.**

EXTRAORDINARY SUCCESS OF THE PIANIST ON HIS AMERICAN TOUR.

SINCE the arrival in this country of Vladimir de Pachmann he has enjoyed an uninterrupted series of successes, and Manager Wolfsohn is wholly satisfied with the results. The first recital De Pachmann gave in Mendelssohn Hall won every music critic on the New York press and aroused great interest among the musical people of the city. The subsequent recitals in the same place emphasized the impression made by the pianist at his first appearance.

After his New York recital De Pachmann went to Atlanta and played before the largest audience that ever attended a piano recital in that city. He returned to New York, and again played to an assemblage of music lovers that overflowed Mendelssohn Hall.

Afterward De Pachmann played twice in Boston with the Boston Symphony Orchestra, and is engaged for two more concerts. He also gave four recitals there, and is engaged for three more in the spring.

The short and rapid tour through the West was so successful that many return engagements were secured. In Chicago De Pachmann gave two recitals. In December he will give three more and in January two.

So insistent have been the demands for return engagements, and so numerous are the offers of dates in many of the leading cities, that Mr. Wolfsohn has decided to extend the American tour to June 1. Mr. Wolfsohn says that he has never managed an artist who so completely wins his audiences as De Pachmann captures them. Whenever he has played a return engagement he has been greeted by a much larger audience than the one he first faced.

De Pachmann will play in the Metropolitan Opera House next Sunday night, and again December 10 in the same place.

The following newspaper notices taken at random from a huge mass of equally complimentary ones will serve to show in a measure how successful has been De Pachmann this season:

De Pachmann is a pianist unlike any other with whom Chicagoans are familiar. He is perhaps the most perfect representative of finished, refined piano playing that has been heard in this country. He never exaggerates, and superficiality is not necessary to one whose resource, artistically and technically, is so unbounded. The perfect legato and the superlative singing tone which he possesses round out an equipment which makes De Pachmann one of the greatest pianists of the present day.

And it was in the Weber number that De Pachmann won his triumph last evening; for delicacy of shading and poetic feeling it was a revelation of the highest art.

The audience, which was largely of a "professional" nature, consisting, as it did, mainly of teachers who were sitting at the feet of a master to learn, accorded the promptest and most cordial recognition of the superb pianism displayed. It was a tonal poem of rich coloring, read with the appreciative instinct of a great artist. It was notable that De Pachmann received the heartiest approbation for his reading of Weber and Mendelssohn; two of Schumann's eccentricities were admirably rendered. The familiar Rondo Capriccioso of Mendelssohn was executed with that precision and finish that placed De Pachmann in the lead of pianists of the day. That De Pachmann has authority in Chopin is known of all; that he has lost none of his command as a Chopin player was determined by his work last evening.—Chicago Evening Post.

De Pachmann's recital. With very firm and certain hands Vladimir de Pachmann last night drew from the piano more of its soul than any great virtuoso who has recently visited us. The deliberateness of De Pachmann's manner, the perfection of his touch, delicate yet firm, the absence of those theatrical attitudes and of that wild clawing at the keys and flourishing of hands to which some even of the great pianists will resort, made his art seem all the more wonderful. Beginning with the Weber Sonata, which he played beautifully, De Pachmann was upon intimate terms with the hearts of his audience at once. Gradually, with the deliciously rendered music of Schumann, the variety and power of the pianist were developed until the supremely fine interpretation of the Rondo Capriccioso simply carried the audience by storm. An encore was demanded and in part given, but the applause went on, so the artist gave a Berceuse by Chopin, which was a generous reward indeed. It is certain that Chopin has never been more sympathetically translated than by the magic fingers of this great artist. It is not too much to say that his playing of the Chopin numbers, with which the recital closed, was magnificent.—The Chicago Chronicle.

His revelation of the beauty that belongs to the higher walks of piano playing is unlike that of any other performer now to be heard. His illumination of the music that comes under the witchery of his

fingers is full of lights and shadows of his own, and in the field that he has appropriated to himself he is an absolute master. \* \* \* It was exquisite in quality of tone and in the subtlety and variety of color that he got within the narrow range of dynamic power that he uses; in the delicacy and distinctness of his half lights and shadows, in the unfailing clearness and articulation of every middle voice and the nice adjustment of parts. His pearl runs and fluent arpeggios are as captivating as ever.—New York Tribune.

He still has the most wonderful finger technic and a velvety delicacy of touch which caresses the keys into giving out from the wires the most luscious and gentle of tones. As a colorist M. de Pachmann has a distinct field of his own, and his tonal palette is rich with a variety of tints which gives his performances endless fascination. His nuancing in mezzo playing is in itself something so delicious that no music lovers can ever tire of it.—New York Times.

He is still, among all the great virtuosi of the keyboard, the one possessing the softest, the smoothest and the most delicate touch. The tips of his fingers have not lost their casing of velvet. His tone is still a musical whisper, distinct but hushed. His technical facility

something grander; he preserves and glorifies the very characteristics which to many are as a stumbling block.—Philip Hale, Boston Journal.

De Pachmann returns to us while memories of those who came after him are still green and lush, and a rehearing of him gives rise to a very strong conviction that he is the one genuine artist, the one really great pianist of them all. \* \* \* The brilliancy, the clearness and the grace and fluency of his technic; the purity, evenness and limpid smoothness of his scale playing and the warm singing quality he brings from the piano are indescribable; and whereas before his style seemed weighted down by affectations, on this occasion there was not a trace of them. \* \* \* A great, a very great artist, indisputably.—Boston Herald.

From first to last the artist deserves the very highest praise, unmarred by even a single word of censure. He is the most satisfying of all the great pianists, both on the side of technic and of interpretive skill. In the first place he is to be honored in that he uses technic as a means and not as the end; his wonderful finger work is never thrust into prominence; it is almost forgotten in the beauty and perfection of the work produced.—Boston Gazette.

De Pachmann recital. There are some things in the realm of art so beautiful, so ideally perfect, that all thought of technical obstacles and of the mechanical difficulties involved in their accomplishment vanish before the charm of their finished beauty. To this class belongs the piano playing of Vladimir de Pachmann, who delighted a large audience at Central Music Hall last evening. The reappearance of the great Russian pianist was the signal for the coming together of those musicians and music lovers who were wont to frequent his earlier recitals and come under the spell of his inimitable art.

The playing has lost none of its charm. It is the same wonderful, satisfying playing as of old. The sonorous tone, resonant even in the softest pianissimo; the expressive phrasing, the eloquent inner voice leading, the faultless technic, and the rich but delicate musical perception—all are still there, uniting to make the performance genuinely enjoyable from every standpoint.—The Chicago Tribune.

After an absence of several years Vladimir de Pachmann made his reappearance before a Chicago audience last night in Central Music Hall, and achieved a genuine triumph. There were no cases of violent hysteria among the audience, but the tribute which was paid to this artist could not have been surpassed in sincerity. De Pachmann has long been known as one of the greatest, if not the greatest, of Chopin interpreters, and he fully justified his reputation in the group comprising the third number on last night's program.—The Chicago Times-Herald.

**Myer Lesson-Talks.**

Edmund J. Myer reports an unusually busy season. At the solicitation of a number of his pupils, as well as others, he will give a series of evening lectures or talks in connection with a normal class for teachers and singers; something on his Chautauqua plan.

At these talks or class lessons he will explain and illustrate the principles of his system of teaching and study. Especially with regard to flexible movements, as opposed to rigidity; vitalized energy, as opposed to effort; tone reinforcement, tone color and tone character; emotional power and the important question of automatic breathing and automatic breath control. These illustrated lessons will no doubt be of advantage to many of Mr. Myer's pupils, who are now teaching in and around New York.

**Earl Gulick in Troy.**

The boy soprano made a great success on his first appearance in Troy, as the following from the *Troy Morning Record* will show:

"The concert of the Cecilian Choral Society, Prof. Will E. Rogers director, last evening drew a crowd that filled Music Hall. The principal feature was the appearance of Earl Gulick, the boy soprano, from New York. The boy justifies all claims made in his behalf. He has a range that is phenomenal, striking D above high C with ease and sustaining it, and the little fellow, who is but eleven years old, handles his voice with the cleverness of a veteran in the ranks. Best of all, he is only a boy, just like any other nice looking little boy of his age, and the informal reception after the concert, when all the ladies wanted to shake hands with the dear child, did not seem to turn his head a bit."

**Barber at Waterbury, Conn.**

The Waterbury Republican of November 15 speaks in high praise of the success of pianist William H. Barber at his recital.

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## Carnegie Hall Crowded.

THE two great European instrumental artists, Petschnikoff, the Russian violinist, and Mark Hambourg, the Russian pianist, attracted another enormous audience on Sunday night at Music Hall, where standing room was at a premium. The audience was a magnificent spectacle in itself. We append the program:

Overture, Massaniello.....	Auber
Orchestra.	
Concerto, for piano, E minor, op. 11.....	Chopin
Mark Hambourg.	
Onaway, Awake Beloved! from Hiawatha's Wedding	
Feast.....	S. Coleridge Taylor
George Hamlin.	
Prelude, Die Meistersinger.....	Wagner
Orchestra.	
Dream Music from Hänsel und Gretel.....	Humperdinck
Orchestra.	
Concerto for violin, E minor, op. 64.....	Mendelssohn
Alexandre Petschnikoff.	
Le Tambour Major, from Le Cid.....	Ambroise Thomas
Frank King Clark.	
Rakoczy March, from Damnation of Faust.....	Berlioz
Orchestra.	

Mr. Hambourg gave a thrilling and brilliant performance of the Chopin Concerto. It was one of the most sensational piano performances that New York city has heard in many a year. The discussions regarding the playing of this artist have ranged through all kinds of criticism. Doctrinaires and specialists have commented in their particular directions upon the character and style of his playing, and yet, while there are great differences of opinion, it is generally agreed that there have been very few pianists in America with the dash, vigor, power and intelligence of this player. As a student of piano playing remarked the other day: "Mark Hambourg is essentially a sane pianist." What he does is based upon a logical, clear decision as to what constitutes modern piano playing with the highest form of technical development as *sine qua non*. As an encore Hambourg played a Chopin Etude at a pace that was startling, and yet it was a musical exhibition of the most emphatic kind. He was again compelled to leave the concert hurriedly to play a recital in another city, which prevented the repetition of this number, judging from the tremendous encore he received.

The performance that Petschnikoff gave of the Mendelssohn Concerto was a calm, dignified and beautiful one. The left-hand work of this great artist is complemented with a bowing that is, in many respects, marvelous. His reappearance was demanded, and he played the well-known Bach Aria on the G string with a broad and magnificent tone and with a dignity and calmness befitting the rendition of all works of this great master. One thing Petschnikoff has amply demonstrated above cavil, and that is his mastery of the works of John Sebastian Bach. He has now played in this city on four different occasions and with each performance his reputation has risen until it now occupies a distinction which is rarely attained by any violinist that has visited America.

George Hamlin, the tenor, and Frank King Clark both contributed their share to the enhancement of the concert. Mr. Hamlin was compelled to sing at the Liederkranz and had to leave immediately after his song, which was given with a great deal of feeling and expression, and Mr. Clark was recalled after his number and sang an encore.

The orchestra, under Mr. Kaltenborn, produced their numbers in a very brilliant manner, particularly the Overture and Prelude to "Die Meistersinger."

Next Sunday night the leading soloists will be Madame Kileksi, of Boston, and Emanuel Wad, of Baltimore, of whom details are published in another part of this paper.

## Von Klenner-Knapp-Riesberg.

Katherine Evans Von Klenner, Mrs. Joseph F. Knapp, of New York, and Mrs. K. Riesberg, of Buffalo, were among those in attendance at the recent gathering of the Federation of Women's Clubs, at Rochester, and their pictures appear in the last issue of the Buffalo *Sunday Express*, along with brief biographical mention. Mrs. Riesberg spoke on the subject, "What Does the Wagner Renaissance Imply?" and also on "The Debt America Owes to Anton Seidl"; she was a representative of the Scribblers Club, of Buffalo.

## Carl Recital.

A BRILLIANT and interesting program intelligently played characterized the second of W. C. Carl's organ recitals at the "Old First" Church last Tuesday afternoon.

A new "Gloria" by Wolfrum was interpreted with the careful shading and finish for which Mr. Carl's playing is renowned. Händel was represented by a Gavotte, which was given an original and masterful reading.

The entire program was played throughout with breadth and brilliancy, sustaining the enviable reputation which Mr. Carl has achieved both in Europe and America.

Mr. Carl possesses the rare ability of holding the attention of his audience (which is always large), and carrying it to the final number on the program.

The assisting artists were Miss Marguerite Hall and Frederick Ortmann, violinist. Miss Hall was in excellent voice and gave a Bach aria with fine vocalization and dramatic effect.

Mr. Ortmann, lately of Germany, and a pupil of Halir, played the larghetto from Beethoven's Concerto, op. 61, with a beauty of intonation and phrasing rarely heard. He possesses the true musicianly instinct and temperament, and his playing is highly artistic.

## A Series of "International Recitals."

WHAT promises to be a unique and novel feature of the musical season is a series of what might be termed "International Recitals," to be given by Adrienne Remenyi, the soprano. The first will be given at the Waldorf-Astoria ballroom December 21, and will consist of modern French compositions, dating not further back than ten years. At this afternoon of music Miss Remenyi will be assisted by Victor Beigel, pianist, and Herwegh Von Ende, violinist, late first violin of the Berlin Philharmonic Orchestra.

This concert will be followed weekly by afternoons respectively of Hungarian, German, Italian, Russo-Scandinavian and English song.

Among those who have interested themselves in these interesting affairs are Mrs. Potter Palmer, Mrs. Reginald De Koven, Mrs. Dr. Holbrook Curtis, Mrs. William Dean Howells and others.

Miss Remenyi's concert tour of the principal cities of the East, arranged by Charles R. Baker, a former business manager of Edouard Remenyi, will open at Binghamton, N. Y., December 1.

## Maxson, of Philadelphia.

This enterprising young organist sends THE MUSICAL COURIER a leaflet containing the programs for four organ recitals, to occur at the Central Congregational Church (of which he is organist), November 27 and December 4, 11 and 18, this year. At each he will be assisted by an advanced pupil, those who will play being Messrs. Frank N. Oglesby, of Chester; William Powell Twaddle, West Philadelphia; James C. Warhurst, Camden, N. J., and Walter H. Ketley, Philadelphia. He is also to be assisted by local singers and cellists, and a special plan is that each evening is given to a different nation, in this order: German, English, French and American composers.

Mr. Maxson gave an organ recital in Phoenixville, Pa., last week, and also one at Drexel Institute, Philadelphia, November 16. He is, besides, very busy with his organ and piano pupils, the latter taught according to the precepts of the Virgil Clavier system.

## Two Successful Pupils of Madame Peppenholm.

Miss Augusta Northrup will sing the contralto part in the cantata "Ruth," by Gaul, at the Nostrand Avenue Methodist Church, in Brooklyn, next Sunday night.

Miss Frieda Stender, who has been heard with the greatest success in large concerts lately, will make her début in opera this week with the Castle Square Opera Company at the American Theatre. She will sing Wednesday and Friday Siebel in "Faust." The young artist is only eighteen years old, and possesses an extraordinarily fine and well trained voice.

## An Educational Series.

ALFRED DORIA is managing what he calls an "Educational Series of Chamber Music Concerts" at the New York College of Music. They are under the personal direction of Max Liebling and Hans Kronold. The first one of the series took place the evening of November 14, when the following instrumentalists appeared: Max Liebling, pianist; Hans Kronold, violoncellist; T. G. Pusinelli, clarinetist; M. Kohon, player of the fagot; Henri Ern, violinist; W. Zweig, player of the viola; S. Pfeiffer, player of the double bass, and W. Bley, player of the French horn. Hobart Smock, the tenor, assisted.

The second concert of the series was given last Tuesday evening. The performers were Henri Ern, Hans Kronold, Zweig, Max Liebling, R. Purisch, clarinet player, and A. Gussweiler, violinist. The assisting singer was Miss Frances Cook, who possesses a soprano voice of agreeable quality, which she uses with some taste and intelligence.

The offering was:

Violin Sonata in D major.....Nardini  
Song, Piscer d'Amor.....Martini  
Trio, op. 8, for violin, viola and 'cello (Serenade).....Beethoven  
Quintet for strings and clarinet.....Mozart

The Nardini Sonata was written nearly 150 years ago, and is a decidedly quaint work. It was played by Henri Ern and Max Liebling.

In the trio the ensemble work was only tolerable. Mr. Ern was very rough and his intonation was not impeccable.

The best number was the quintet. It is a composition with a pronounced Mozart flavor, fresh and joyous and melodic. It was played with spirit and abandon and the audience seemed to enjoy it more than anything that preceded it.

## Success of Professor Scherhey's Pupil Abroad.

Professor Scherhey's most talented pupil, Dr. Otto Jacob, the possessor of an excellent baritone voice, who graduated from Professor Scherhey's school last May, has made a two years' contract with the Stadttheater, Dortmund, known as a very wealthy city in Germany. This for a beginner is a very promising contract. Dr. Otto Jacob made his début as Vater Germont in "Traviata," together with the well-known prima donna soprano, Sigrid Arnoldson. The following are a few criticisms which this young American received:

The *Lokale Nachrichten* in Dortmund said the following, November 20: "As Father Germont in 'Traviata,' Dr. Jacob impersonated the part wonderfully. This young man has an astonishing high baritone, of soft coloring, and a voice which speaks to the heart, and even in all registers; although a beginner, his acting was cleverly done, which shows another great talent." The same paper gave the following criticism on his second appearance as Valentine in "Faust": "Dr. Jacob as Valentine showed that he had a thorough knowledge of the part, and sang his role with great bravura; the death scene was sung with dramatic fire."

## D'Irsa's Concert.

Beatrice Roderick, one of the numerous talented pupils of Madame Muriel-Celli, will assist at Andrew Irsay d'Irsa's concert on Tuesday evening, December 5, at Assembly Hall. Miss Roderick is a mezzo soprano of charming personal appearance, whose singing at Madame Muriel-Celli's musicales has pleased. D'Irsa is fast making a name for himself as an excellent pianist. Robert Hosea will also assist at this concert, with F. W. Riesberg as accompanist.

## Arthur Voorhis Recital.

Arthur Voorhis last series inaugurated a series of piano recitals at St. Catherine's Hall, Brooklyn, to audiences rather limited in numbers in the beginning. These, however, grew in size, until at the first one of this season, given a week ago, standing room was at a premium. As Mr. Voorhis repeats nothing, this presupposes a large repertory. He will give several recitals at his home in Jersey City this season.

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INSTRUCTION FROM FOUNDATION TO FINISHING.

Pupils also prepared for entrance at the Royal Conservatory at Liège, Belgium: DeBériot, Wisniawski, Prume, Vieuxtemps, Leonard, Hasselbrink, Marsick, Thomson, Isaac Musin.

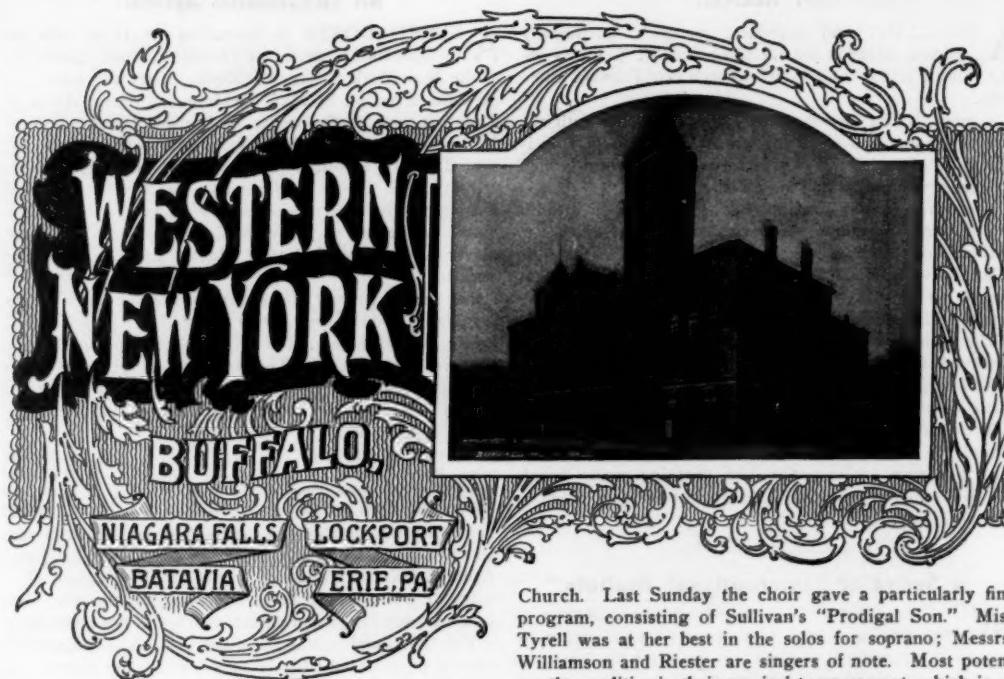


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WESTERN NEW YORK OFFICE THE MUSICAL COURIER,  
749 NORWOOD AVENUE, BUFFALO, November 22, 1890.

THE music directors of the Pan-American Exposition are busily at work making up a vast program for the musical part of the Exposition.

They are fully cognizant of the mistakes other directors have made in past expositions, and are trying to avoid them and make the music at the Pan-American Exposition a credit to the enterprise. As soon as plans are formulated I have been promised the first news for publication. I am, however, permitted to state that the music will be absolutely free to the public, the gate receipts being depended upon to defray expenses.

\* \* \*

Mrs. F. W. Taylor, the wife of one of the directors of the Pan-American Exposition, is a new arrival in Buffalo, coming from Chicago, her former home. During the past summer she studied with Trabadelo in Paris, and has been a pupil of Francis Fischer Powers in New York. She sings before the Daughters of the American Revolution November 25, at the Twentieth Century Club. She will be a valuable acquisition to musical circles in Buffalo.

\* \* \*

A concert was given in Kopp's Opera House, Hamburg, N. Y., on Thursday evening, November 16, under the management of Miss Abel. The program was furnished by the Concert Cinque, Frances Doane-Lake, soprano; Herbert G. Powers, tenor; Kathleen Howard, contralto; Walter S. Cursons, baritone; S. S. Sakolski, violinist; under the direction of Wilbur F. S. Lake. It included a pleasing variety of concerted numbers, duets, songs and ballads by standard composers, and the De Beriot Concerto for violin, all of which were rendered in a very acceptable manner. The audience, while not entirely filling the theatre, was a musical and critical one, which expressed its appreciation of the work by many recalls.

The Concert Quinque appear this week, Thursday evening, November 23, at the Sumner Place M. E. Church, Buffalo, in the main auditorium. A large audience is assured by the present advance sale of tickets and the prestige established at a concert in this church last year.

The Concert Quinque also have an engagement for an evening at Fort Erie, Tuesday evening, November 28.

A part of a Sunday cannot be spent more delightfully than by attending the musical hall hours at the First

Church. Last Sunday the choir gave a particularly fine program, consisting of Sullivan's "Prodigal Son." Miss Tyrell was at her best in the solos for soprano; Messrs. Williamson and Riester are singers of note. Most potent are the qualities in their musical temperament, which is of vital warmth. The exquisite trio by Mr. Waith, "Now the Day Is Over," sung by Mrs. Clara Barnes-Holmes, Mr. Williamson and Mr. Riester, closed the vocal part of the program. Mr. Waith, the organist and director, began by playing "The Pilgrims' Chorus" and ended with the "Tannhäuser March" (Wagner).

\* \* \*

Mrs. Clara Barnes-Holmes had a charming concert in London, Ont., November 8, sharing the program with Miss Lillian Littlehales, cellist, under the auspices of the Woman's Morning Club. She has a return engagement December 12. She sings with Mr. Hartfeur's orchestra November 26.

\* \* \*

Mrs. Edith Risser McKay has accepted the position of solo soprano at the Prospect Avenue Baptist Church.

\* \* \*

The choir of the Delaware Avenue Baptist Church will sing Stainer's "Crucifixion" at their service of church music Sunday evening, November 26, under the direction of the organist, W. S. Jarrett.

\* \* \*

An evening of song was held at the Cedar Street Baptist Church November 14. The choir of fifty voices were assisted by Mrs. Nellie Hibler, soprano; Miss Kate Sherbourne, alto; Joseph Phillips, of New York, baritone; J. E. Anderson, tenor; William J. Gomph, pianist, and Jerome S. Moore, director. It was a very successful concert.

\* \* \*

The first concert of the Orchestra Society occurred November 12 at German-American Hall. The hall was crowded with an appreciative audience. Mr. Hartfeur showed good qualities as a conductor. He held his men well in hand and brought out the best that was in them. Mr. Marcus is the concertmeister, filling the place to the satisfaction of both audience and orchestra. Selections from Kretschmer, Rossini, Strauss, Wagner, Ziehrer, Herbert and Bizet were given. The soloist, Oscar Frankenstein, has a baritone voice with a good range and shows proper training. Take it all in all, the concert was a great success. All success to the Sunday night concerts!

\* \* \*

It is with regret I acknowledge I made a wrong statement in regard to Mr. Hartfeur being only temporary

conductor. My informant seems to have voiced the wish of many, that he ought not to give up his place as concertmeister, as he was too valuable a man to be spared from this position. However, Henry Marcus fills the place now, to the satisfaction of everyone, and Mr. Hartfeur is the director of the orchestra.

\* \* \*

Many organists and students attended the organ concert given by Clarence Eddy at the Lafayette Presbyterian Church November 20. The general verdict is that Mr. Eddy's technic is great, his pedal phrasing and registration without a flaw; the program was very interesting, particularly on account of the many unfamiliar numbers which he gave; some of them in manuscript and one of them dedicated to Mr. Eddy by M. Enrico Bossi.

\* \* \*

The first Saengerbund concert of the season will be held in German-American Hall November 27. The society has recently added many fine baritones to its chorus, and under the very able directorship of Henry Jacobsen and the excellent selections we find on the program the public is anticipating an enjoyable evening. The soloist will be Fräulein Flancon. Report of the concert will be in a later letter.

\* \* \*

The choir of the Church of Our Father will give a concert some time next month for the benefit of the organ fund.

\* \* \*

The greatest event of the season will be Vladimir de Pachmann's concert at Concert Hall November 24. The program consists of selections by R. Schumann, F. Mendelssohn-Bartholdi and F. Chopin. At this writing every available seat is sold.

#### ROCHESTER NEWS.

While calling on musicians in Rochester recently I met Forrest Cheney, who is one of the finest violinists I have heard in recent years. Clippings from the Salt Lake News, Detroit Free Press, Denver Rocky Mountain News, Oil City Derrick, New York Tribune, Elmira Telegram, Post Express, Rochester, all agree that the man is an artist. The Los Angeles (Cal.) Tribune says: "Those who are familiar with music will at once see what a wide scope this 'Wizard of the Violin' selected to exhibit his wonderful capacity as an artist. The sweet strains and marvelous executions of Vieuxtemps and Ole Bull still linger in our memory, and at this distance of time for comparison we are not able to see wherein Mr. Cheney loses anything by associations." Mr. Cheney gave his first Students Musicales in Rochester November 21.

\* \* \*

A lady who commands my special admiration as a faithful, painstaking teacher is Miss E. Theo. Manning, of Rochester. Much of her life has been spent as principal of music schools. She has had a teachers' class during the winter term and throughout the year classes in musical history and biography, chord spelling, harmony, counterpoint, musical form, musical acoustics and also scale classes, in which tone production was a prominent feature of the work. She had public examination (oral) and fortnightly recitals. Her graduating classes always composed the music for the Sunday services of commencement week. She has scale classes for piano pupils, which also study history and biography.

\* \* \*

Before a large audience at Cook's Opera House, Rochester, to view the biograph pictures of Pope Leo XIII., Miss Wera Ress sang Gounod's "Divine Redeemer" magnificently. Prof. Henry Greier's quartet, composed of Misses Wera Ress, Elisabeth Krautwurst, Louis Reiss and Fred Schulik sang Nuno's "Jubilate."

\* \* \*

A musicale in honor of the delegates to the State Federation of Women's Clubs was held at the First Baptist Church in Rochester, in charge of Mrs. Mary Chappell

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Fisher, the organist and director, who opened the program with three movements of Alex. Guilmant's Sonata, No. 5, op. 80, and closed the concert with a Finale from Symphony No. 8, by Ch. Marie Widor. Mrs. Fisher is a master at the keyboard, which is most noticeable in her registration and pedal phrasing. A fine feature of the concert was the Rochester Ladies' Quartet, composed of Miss Jean Clerihew, Miss Harriet Grosvenor, Mrs. Minnie S. Judd and Miss Louise Griswold, who harmonized admirably, singing (*à capella*) "Little Red Lark" and "Ye Banks and Braes o' Bonnie Doon," Baier, and later Swiss Volkslied "There's One I Love Dearly," arranged by Hawley. Upon an enthusiastic recall they sang as an encore "The Little Pumpkin Colored Coon," arranged by C. F. Shattuck.

As soloist Mrs. Giles made a great impression for her dramatic way of singing the difficult aria from "Jeanne d'Arc," "Farewell, Ye Mountains," Tschaikowsky, and three numbers—(a) "Anguish," (b) "Our Life Is Vain," by Clayton Johns, and (c) "Good Night," J. H. Rogers. She is soloist of St. Peter's Presbyterian Church.

Mrs. Charles Hooker, contralto soloist, was in fine voice and much admired. She sang (a) Schubert's "Who Is Sylvia?" (b) Beach's "Ecstasy" (c) "My Love Is Like a Red, Red Rose," and as an encore Neidlinger's "Lullaby." Miss Putnam's harp solos were pleasing.

MRS. KATHERINE RIESBERG.

#### A Morning Musicale.

THE first of a series of "morning musicales," under the direction of Townsend H. Fellows, last Wednesday morning attracted an audience that filled Carnegie Lyceum. The program consisted of Beethoven's violoncello Sonata, op. 69, A major, which was played by Leo Schulz and Miss Katherine Ruth Heymann; three songs by August Bungert and two by Hugo Wolff, which were sung by Miss Louise St. John Westervelt; and Tschaikowsky's trio for piano, violin and violoncello, which was performed by Miss Heymann, Sam Franko and Leo Schulz.

Touching Miss Heymann's work the reviewer would be justified in using the most laudatory adjectives at his command; but he might not be wholly blameless were he to rave over the efforts of the violinist and the violoncellist. It is best therefore to confine this notice to the achievements of the pianist and the singer. In that chaste, severe, yet beautiful sonata of Beethoven, exemplifying the classic in chamber music, and in that florid and somewhat bizarre trio of Tschaikowsky's (that modern of moderns), illustrating the modern in chamber music, Miss Heymann seemed equally at home.

She disclosed a thorough understanding of the content of the compositions. Her exceptionally good mechanical equipment enabled her to conquer with easy grace every difficulty that she confronted, and her bright intelligence illumined her work. The most noticeable attributes of this young woman are: Ripe musicianship, correct taste, a well defined sense of rhythm and fidelity of interpretation. Her style is suave and joyous. Her management of acceleration and retardation and the separate and conjoint use of the pedals are artistic in a high degree. All the while she is sweetly suave and self-poised, albeit intensely poetic and spirituelle. Miss Heymann is an ideal pianist in ensemble work. She never makes a meretricious display, never obscures her individuality, but always represses her ardor and checks her impetuosity when their exercise might mar the perfect ensemble. As a soloist Miss Heymann enjoys an enviable reputation, and it will not take long for her to win a very high position as a pianist in chamber music.

Miss Westervelt possesses a soprano voice of good quality and sings with taste. The accompaniments were played excellently by Bruno S. Huhn.

#### The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

BRADFORD, ENGLAND (November 24, 1899.)  
The Lark Now Leaves His Watery Nest.....Horatio W. Parker  
Mme. Blanche Marchesi.

SHEFFIELD, ENGLAND (November 25, 1899.)  
Love Is a Sickness Full of Woes.....Horatio W. Parker  
The Lark Now Leaves His Watery Nest.....Horatio W. Parker  
Miss Esther Palliser.

ST. JAMES' HALL, LONDON, ENGLAND (November 25, 1899.)  
In Memoriam.....Liza Lehmann  
Kennerley Rumford.

KENSINGTON, ENGLAND (November 13, 1899.)  
My Lady's Girdle.....Geo. L. Osgood  
Sweetest Flower That Blows.....C. B. Hawley  
Hayden Coffin.

WEST KENSINGTON, ENGLAND (November 14, 1899.)  
Sweetest Flower That Blows.....C. B. Hawley  
Mme. Wilson Osman.

ST. JOHN'S WOOD, LONDON, ENGLAND (November 15, 1899.)  
Sweetest Flower That Blows.....C. B. Hawley  
Miss Fanny Wentworth.

CHISLEHURST, ENGLAND (November 17, 1899.)  
Endymion.....Liza Lehmann  
Miss Evangeline Florence.

CAMILLA URSO CONCERT, CALVARY M. E. CHURCH  
(November 23, 1899.)  
A Rose Fable.....C. B. Hawley  
Miss Maud Roulez.

MISS LILLIAN TYLER'S PIANO RECITAL, CINCINNATI  
(November 25, 1899.)  
Buona Notto.....Ethelbert Nevin  
Gondoleria.....Ethelbert Nevin

VASSAR COLLEGE (November 25, 1899.)  
Necklace of Love.....Ethelbert Nevin  
Mrs. Katharine Fiske.

POUGHKEEPSIE, N. Y., SCOFIELD'S ORCHESTRA (November 25, 1899.)  
Suite Romantique.....Nevin

#### Marie Patz, a Decsi Pupil.

This young singer recently sang for a private audience, and made a great impression by reason of her musical temperament, brilliant dramatic soprano voice, and intelligent style. The Hungarian Aria by Erkel, with its astounding difficulties and immense range, some three octaves, was child's play to her, and the "Queen of Sheba" aria was full of sentiment and power.

This pupil of Max Decsi is on the high road to a successful concert career, and with her pleasing personality should make instantaneous success.

#### Etta Miller Orchard at Hotel Netherland.

Mrs. Orchard sang at the morning concert at this hotel last week, her set numbers being as follows:

Canto from Dolores.....S. A. Manzocchi  
Dear, When I Gaze.....Rogers  
An Old World Serenade.....Meyer-Helmund  
Duet, Calm as the Night.....Goetz

In all of these she had pronounced success, declining an encore after her first number, and singing d'Hardelot's "Mignonne" after the second. Mrs. Orchard's advent upon the concert stage is to be warmly welcomed. With Signor Torriani she sang the closing duet; another who participated was Miss Martina Johnstone, the violinist.

#### A Lambert Pupil's Success.

LAST Wednesday evening a recital was given by Miss Florence Terrel in Association Hall, Holyoke, Mass., under the auspices of the Art Culture Club of the Holyoke College of Music. The pianist was assisted by Mrs. Addie Chase Smith, reader, and John F. Ahern, baritone. This list of pieces was given:

Berceuse .....Chopin  
Scherzo Valse .....Moszkowski

Two Persian songs—  
Song from the Persian.....Rogers

Liebestraum .....List  
Etude de Concert .....MacDowell

Value Caprice .....Strauss-Tausig

Miss Terrel, who is one of Alexander Lambert's most talented pupils, did notably good work on this occasion. Her reading of the allegro movement from the Schytte Sonata was thoughtful. Chopin's Berceuse, which is susceptible of a poetic treatment, was given with infinite charm. In Moszkowski's Scherzo Valse, Value Caprice, Strauss-Tausig, and MacDowell's Etude de Concert Miss Terrel's bravura work stamped her as one of the most brilliant of the younger woman pianists of New York. It is a pleasure to watch her development, which will not be arrested, it is safe to assume, for years to come.

The Holyoke Transcript, in the course of a long review of the recital, said: "The work of Miss Terrel can be spoken of in the highest terms. Her technic is really quite marvelous for so young an artist, and her interpretation is excellent. She was generously encored after each number."

At the first lecture on "The Classic and Romantic in Piano Music," to be given by W. J. Henderson this afternoon at the New York College of Music, Miss Terrel will play compositions by Bach, Scarlatti, Clementi and Beethoven.

#### Miss Almira Forest.

MISS ALMIRA FOREST, a pupil of Miss Montefiore at the New York College of Music, has scored a great success in "The Runaway Girl." This young singer is rapidly coming to the front as a comic opera star.

#### Eva Hawkes.

Press notices of Miss Eva Hawkes' recent concert appearance:

Miss Eva Hawkes, Jackson's most noted professional contralto, rendered a varied assortment of numbers in French, German and English. The lady sang each beautifully, her voice and finish being at once artistic and attractive, winning the highest possible regard of the audience. In the rendition of her numbers it was observed Miss Hawkes' voice had improved wonderfully since her last appearance here; the beauty of her tones and mode of expression has been added greatly to by foreign cultivation and study.—Jackson, Mich., Citizen.

Miss Hawkes has an exquisite contralto voice, very brilliant, full of color and capable of executing the most difficult passages. Her program was well selected to show her capabilities, and consisted of favorites from Hahn, MacDowell, Mary Knight-Wood, Grieg, Massenet, Tschaikowsky, Bemberg and others.—Jackson Evening Press.

The singing of Miss Eva Hawkes, the famous New York contralto, was incomparable, the audience, from the first moment she appeared on the stage, was completely under the magic of her voice. Rich and mellifluous, it filled the Opera House, and won for its owner the lavish praise of all present.—Ft. Dodge Chronicle.

Miss Hawkes made her first appearance alone with the song, "Thy Name," by Mary Knight-Wood. In this song Miss Hawkes demonstrated the artistic and sympathetic qualities of her voice. In response to the vigorous applause Miss Hawkes reluctantly but graciously responded with an encore.

In the three songs, "In the Woods," by MacDowell; "Am Strand," by Ries, and "A Toi," by Bemberg, Miss Hawkes again charmed her audience by her perfect and sympathetic rendering of these beautiful songs.—Ft. Dodge Evening Messenger.

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CHICAGO OFFICE THE MUSICAL COURIER,  
224 Wabash Avenue, November 25, 1899.

After this season Chicago will know opera no more. Alas for Grau and his organization, a discriminating public has decided the question of opera at exorbitant prices in a summary manner—by not attending. Consequently Mr. Grau has announced his intention of giving Chicago a very wide berth. The second week of the season ended disastrously, the audiences being small and yet smaller. Now it remains to be seen what attitude New York will take in the matter.

Theodore Thomas is the latest Paris Exposition boycotter on account of the Dreyfus case verdict. He announces himself an American citizen too deeply imbued with love of justice and liberty to consistently countenance by taking his Chicago Orchestra to the great Exposition of 1900. Alas for Paris; will the Exposition be postponed, or does Mr. Thomas voice his own opinions only instead of expressing the sentiments of the Chicago Orchestra directors?

The second concert of the Sunday night series under the direction of Florence Hyde Jenckes passed off equally as well as the one preceding and attracted a large audience, the soloists being Signor Campanari and Nellie Sabin Hyde, with the Bunge Orchestra, rechristened "The Metropolitan." It cannot be said the program was well chosen, either on the part of the soloists or the orchestra. Campanari in the first part of the concert sung two songs by M. de Nevers, which are very worthy in their way, but not of sufficient importance to warrant Campanari introducing them at his one concert appearance in Chicago. For encore he sang also a new song by Signor Arturo Buzzi Pezzia.

This little composition is very musically refined and original, albeit the composer was somewhat uncertain of the accompaniment. The story goes that the night preceding the concert Campanari found himself without the music of any songs save those announced on the program, and that finding himself in what might prove a dilemma he asked Buzzi Pezzia to write one. This request was acceded to, hence the new song. In the second part of the concert Campanari sang "Dio Possente," from "Faust," programed as "Prayer," by Gounod. The necessity for such a scruple was not plainly apparent, seeing that the program partook decidedly more of the popular and secular than the sacred. Of course Campanari was encored in the "Faust" selection, and for which he deserved exceeding credit, seeing that the accompaniment as played by the orchestra was execrable.

As his concluding number to the entertainment Campanari gave us the Toreador Song, from "Carmen," ac-

companied from memory by Pezzia. The last named is an imitable artist in his way, but it is not fair to require him to improvise some makeshift accompaniment to as well known a song as the Toreador.

Mrs Nellie Sabin Hyde created a most favorable impression and was encored after both numbers. Her voice is contralto, of beautiful timbre, and shows much training. Miss Hyde sings in a thoroughly artistic manner and should make a superb oratorio artist. There was too much orchestra in the program. A little less of the Bunge organization would have been a great improvement.

The series of Sunday night concerts which, contrary to expectations, became very popular, has been interrupted, owing to the Amphiion Society, which several months ago had secured the Studebaker Hall for to-morrow night. An extraordinary announcement has gone the rounds of the press, stating that the concerts would be in future held at Central Music Hall, as it was larger. This is simply ridiculous, as the audiences did not test the capacity of the Studebaker.

A series of concerts will be inaugurated Thursday afternoon, December 7, which should advance the musical interests of the city materially. This series will be modeled after the Boosey ballad concerts in London, and will introduce the new publications of the Clayton F. Summy Company. Among these are "Song Thoughts of Neidlinger," perfect gems in construction and musical workmanship, the words and melody being equal to any yet given to the public by this talented writer.

Neidlinger's Christmas song, too, will be introduced first at the Clayton Summy concerts. This is undoubtedly the song of the season, and is called "To Victory." In this Mr. Neidlinger has worked out many ideas with the usual good results. "To Victory" will appeal to church singers as one which will show the voices to advantage. Two new songs by Jessie Gaynor and some by less known writers will figure on the first of the Clayton Summy programs. The artists engaged are Miss Nellie Gertrude Judd, Charles W. Clark and Jeannette Durno. The last named will play Rogers' new suite, "Scenes de Bal," a collection of piano pieces which have proved very attractive and sufficiently meritorious for performance by even experienced artists.

At the popular prices asked the Clayton Summy concerts should draw immense audiences at Central Music Hall.

\* \* \*

A persistent rumor, emanating doubtless from interested persons, has been circulated freely to the effect that Harrison Wild contemplated giving up teaching. Such a rumor is detrimental and is absolutely devoid of foundation; there are too few musicians unfortunately of Mr. Wild's calibre,

and it would be a serious loss to the artistic world if he had such intention. From inquiries I find that Mr. Wild is still engaged with a large class of pupils for organ, piano and harmony.

Harrison Wild has a unique position in Chicago. He is conductor of the Apollo Club, Mendelssohn Club and Grace Church, and all the scheming will not unsettle one of these positions. In addition to these duties he has a following second to none, a devoted clientèle who respect Harrison Wild as an artist of superb attainments, and admire him for his many splendid personal qualities.

\* \* \*

"Succeeding beyond anticipation" is about the pleasantest statement that can be made about an artist, and succeeding beyond anticipation is Sydney Lloyd Wrightson, the young English baritone, who has come, sung and conquered, and is busily engaged teaching at the Fine Arts Building. As a choirmaster he is already making a name in Chicago, and at Fullerton Avenue has been chosen precentor at an excellent salary. His method and voice have made many friends for him, and it will not be surprising to find him filling the best engagements.

In a letter with reference to Mr. Wrightson the pastor of the First Congregational Church, Appleton, Wis., writes:

I know Mr. Wrightson intimately. He was the choir-master of our men and boys' choir of 106 voices, at Appleton, Wis., for two years. I regard him as a chorus leader and organizer by far the best I have ever known in my pastorate of nearly twenty-five years. He has energy, enthusiasm and ability; he is a tireless worker and gets the good will and loyalty of his chorus.

He took untrained boys and men in our parish and got them in that time so that they sang the most difficult music. As a soloist he ranks among the very first. His methods are the latest and best. He has had exceptional advantages in his profession, having been trained as a boy by Sir John Stainer and later was a pupil of William Shakespeare.

In my judgment Mr. Wrightson is equal to any position that needs the very highest musical talent to fill.

I shall be pleased to write you more fully if you desire.

Sincerely yours,

(Signed) JOHN FAVILLE,  
Pastor First Congregational Church, Appleton, Wis., for  
twelve years.

\* \* \*

No production by the Castle Square Opera Company in this city has evoked more genuine and spontaneous applause than the musically all brightness and absolutely mirth-provoking Strauss opera comedy, "Die Fledermaus," which crowded the Studebaker for every performance during the week just past. Rippling music, charming dancing, principals and chorus thoroughly rehearsed and evidently enjoying the situations as thoroughly as the audience explain the enthusiasm.

In parts there may be a surfeit of the comedy and a dose administered that Vienna might find some occasion to frown upon, but "Die Fledermaus" has not one minute in its three acts that is not instinct with life, lightness and laughter. Gertrude Quinlan, who each week appreciably improves and develops new unexpected capabilities; William G. Stewart and Frank Moulan, the latter appearing only in the last act, are mainly responsible for the success, but are ably seconded by Reginald Roberts, who is in splendid voice; Eloise Morgan, always most capable; Belle d'Arcy and A. W. Fleming, so says the program, but everyone recognizes in the excellently handled Dr. Falke, the Castle Square Opera Company stage manager, A. W. F. MacCollin who is like many other of the company's members gifted with extraordinary versatility.

Next week's production will be "Martha," so successful here last season, and in answer to many hundreds of letters requesting it should be regiven. It will introduce a soprano, Miss M. Berri, new here, but of whose capabilities much is

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heard from New York. "Tarantelle" is announced to their way to this office. Mrs. Bishop should give a concert in Chicago. She would prove an attraction.

One of the best local concerts I have attended was that given at Kimball Hall by Allen Spencer, Jan Van Oordt, Miss Caldwell and Miss Blish last Saturday. Old Italian composers were drawn upon and their works interpreted with entire satisfaction. Mr. Spencer, always a favorite, played with much taste and expression. He has many admirable traits in his method of playing, possessing artistic ability and power.

Miss Blish has a voice of great promise, but at present it is difficult to know in what class to place her, as her voice is of great range, but of three distinct qualities. However, her work is always acceptable, if a trifle cold temperamentally. Miss Caldwell possesses much temperament, is dramatic and artistic, but her voice is not as yet equal to her other gifts.

Of Jan Van Oordt it has been said that he is the most brilliant player in Chicago. His performance of the "Devil's Sonata," by Tartini, was in many respects superb, some of his work being of the highest order. The concert was under the auspices of the American Conservatory, which this season is having a series of concerts and recitals remarkable for the excellent programs and the accomplished artists interpreting them. The following is the program:

Moderato, Allegro.....	Durante
Sonata in A major.....	D. Scarlatti
Gia il Sole.....	Allen Spencer.
Ma Presso.....	A. Scarlatti
Pieta Signore.....	Miss Caldwell.
Stradella.....	Stradella
Miss Blish.....	Tartini
Sonata, La Trille du Diable.....	Jan Van Oordt.
Nel Cor (La Bella Molinara).....	Paisiello
Danza Fancilla.....	Durante
Miss Caldwell.....	Miss Blish.
O Notte (La Faux Lord).....	Paccini
Miss Blish.....	Corelli
La Folia.....	LeClair
La Sarabande et Tambourin.....	Mr. Van Oordt.
Mrs. Karleton Hackett, Miss Blanche Deering, Miss Caldwell, Accompanists.	

Miss Inez Taylor, dramatic soprano, was heard in recital at Kowalski's studio in Terre Haute. Miss Taylor is a mezzo of much dramatic temperament, and one for whom Mr. Kowalski predicts a good career. The next recital at the Terre Haute studio will be given by Lyndon Kittredge.

The instrumental and vocal concert given under the auspices of the Gottschalk Lyric School last week was chiefly noticeable for the reappearance of Gaston L. Gottschalk, the famous baritone, whose operatic work with his pupils has made him unsurpassed as a teacher.

The eighteenth recital of the Sherwood Music School will take place at the Lecture Hall, Fine Arts Building, November 29, Mr. Blackmore and Mr. Beebe being the exponents. The program follows:

Sonate, piano and 'cello.....	Beethoven
Valse Lente.....	Schütt
Galatea, op. 44, No. 4.....	Jensen
Etude.....	Chopin
Serenade.....	Becker
Gnomantanz, 'cello.....	Popper
Aubade.....	Godard
En Route.....	Goddard

A somewhat novel innovation was made at the musicale given by Mrs. Sadie M. Coe when Mr. Armstrong recited two songs to the accompaniment of the talented hostess. Mrs. Coe's program further included 'cello solos by Paul Beebe and songs by Miss Winifred Nightingale. Miss Stevens, a pupil of Mrs. Coe, was heard to excellent advantage in her piano work.

News comes from the West of the extraordinary "hit" made by Geneva Johnstone Bishop at her concert at San Francisco. The critics say her voice is immense in volume and that she has unlimited range, one critic going so far as to say that "Melba could not begin to sing the 'Melba Waltz' in the superb manner that Mrs. Bishop did." The aria, "Forza del Destino," of Verdi, was a great performance, judging by the numerous accounts that have found

Joseph Vilim's pupil, H. Dimond, and H. Burgess Jones gave a recital last week at Kimball Hall.

Emil Liebling gave a recital at Shelbyville, Ky. He also played at Downer Milwaukee College. A reception to Mrs. Fannie Bloomfield-Zeisler is to be held at Sinai Temple Monday afternoon next. Miss Carolyn Louise Willard is the newest pianist in the concert field. She has studied with Ernst Jedlizcka and Fannie Bloomfield-Zeisler.

Frantz Proschowsky, the tenor, has recently received the following notices:

Frantz Proschowsky has a rich tenor voice of unusual compass and sweet quality, and it is safe to say that there are few soloists who have a more pleasing rendition of songs than he. We hope to hear him again.—Garrettsville, Ohio, Journal.

Frantz Proschowsky possesses an exquisite tenor voice that shows a very high degree of cultivation. He was recalled, and gave Brodsky's "Thou Art Mine All," and concluded with Schubert's Serenade.—Danville Daily Democrat.

Frantz Proschowsky, the tenor, sings with ease, and leaves the impression upon his audience of a reserve power. His voice is strong and highly cultivated, with great range, and perfectly true in the highest tones.—Cambridge, Ohio, Jeffersonian.

Frantz Proschowsky, a tenor endowed with a rich voice, won a flattering ovation by his work. Very few have a voice of finer quality or better range. He sings from C to B flat with equal ease. His enunciation is clear and distinct.—Dunkirk (N. Y.) Herald.

The Nashville Philharmonic had the pleasure of a complimentary recital from Emil Liebling. The criticisms on his playing were excellent.

That charming dramatic contralto, Miss Minnie Crudup Vesey, shared honors on the program and sang a group of German songs, as a writer from Nashville says, "with that perfect grace and charm for which Minnie Vesey is noted."

One of the popular church choirs is the Fifth Presbyterian at Kenwood. Marie Hoag, Mrs. Irwin, Dr. Williams and Mr. Bryant compose the quartet, and of this quartet three are pupils of Mrs. Anna Graff Bryant. This clever and cultivated artist is doing an unusual amount of good work in her beautiful studios in the Fine Arts Building, and in her voice building and placing Mrs. Bryant is taking rank with and is even placed in front of the teachers with whom she studied.

At Terre Haute, Ind., a recital was given by Emil Liebling last Friday. The affair, which was well attended, took place in Mr. Kowalski's studio. Miss Marjorie Woods, a pupil of the Chicago singing teacher, was a very successful assistant to the program given by Mr. Liebling. She sang a number of songs of infinite variety and style. Among them were a group by Chaminade and "Thou Brilliant Bird."

At Rockford much progression is noticeable in the matter of music. The Mendelssohn Club, ever active, as usual, is presenting excellent programs, and although the city has not the resources from which to draw, it is a question with the Rockford club of creating their own, which is an excellent thing in its way, but involves much hard work and time. The Mendelssohn Club is in a most flourishing condition; indeed the majority of the clubs in Rockford are in a state of prosperity, but in none is there a more enthusiastic, brilliant member than Mrs. Chandler Starr, who has probably done more for the promotion of art in Rockford than any other person.

The first program of the season by the "Mendelssohns" of Rockford was carried to a most successful issue, the entire performance being without a flaw.

I have received from Denver the following communication:

The Tuesday Musical Club, of Denver, has begun its ninth season of work. It is limited to seventy-five active members, who are variously vocalists, pianists, organists,

two 'cellists and several violinists. A chorus of about fifty voices is conducted by Miss Hattie Louise Sims, and their singing is a very popular feature at the club concerts. Six of these are given each year for associate members only; three of them are in the afternoon, at the Unity Church, where the Woman's Club, of over 900 members, have their home, besides being the weekly meeting place of the Tuesday Musical Club.

At the afternoon concerts the active members contribute the program, which is made up from the best numbers rendered at the study meetings of the period. The list of artists already introduced by the club in the past four years has been a long one, considering the distance of Denver from the musical centers. Marsick, Madame Carreño, Mr. and Mrs. Henschel, Plunket Greene, Villa Whitney White, Madame Zeisler, Mrs. Katherine Fisk, besides a number of the most prominent local artists. This year the first artists' concert occurs on November 23. In February song recital, and in April Leonora Jackson is to be the attraction.

Besides this development of musical taste in Denver, which is one of the aims of the club, it expects to gratify its own members this winter by purchasing a piano, concert size, and of the best make and quality procurable, which has been a burning desire for a long time and realizable only now.

The Indianapolis people are congratulating themselves upon a most auspicious opening to the musical season. The Indianapolis Journal says of the Symphony Orchestra concert:

"The promoters of the Indianapolis Symphony Orchestra have reason to feel gratified at the success of the initial concert of the season, given last evening at English's Opera House. There was a large and brilliant audience, which listened to a program not only of well-selected compositions, but one which was presented in a way that reflects the greatest credit on everyone concerned. Added to these were two artists—Mrs. Katherine Bloodgood and Hugh McGibney—whom it would be difficult to excel. Karl Schneider, the director, has brought about such a surpassing excellence over any previous concert that it is difficult to realize that it is practically the same orchestra that has been giving the symphony concerts for the past seasons. The thanks of the music loving community are due to Mr. Schneider for his perseverance, for without it the concerts would not have been continued as they have been in the face of financial disaster for two seasons and only having a surplus last year, and for the introduction of the new music presented at the different concerjs.

Last night the music was that of the Northland, and the program opened with the C minor Symphony, No. 5, by Niels W. Gade. It was this symphony which brought fame to the composer. He wrote the symphony when quite young. The first performance took place in Leipsic, under the personal direction of Mendelssohn, in the winter of 1842-43. Some critics have been pleased to say that the work is not a symphony, and prefer to call it a symphonic poem or a Norseland fantaisie. As it was given last evening it will be generally conceded that both terms fit admirably. It is full of poetry, and the orchestra responded to the director so well that all of the beauty and sentiment in the music was accentuated by the musicians. The "moderato con moto, allegro energico" might be said to represent morning on one of the fjords, where the mist veils the surrounding country. Everything is enveloped, and through this murmuring of tones comes the faint but well-defined theme of the Norseman. At its conclusion even Mr. Schneider gave his approval to the instrumentalists, and the audience applauded heartily. The second movement is the Scherzo, and it was as charming as the first. So delicate and light was it that it seemed as if it must be the notes of summer heard in the far north. The third part, "Andantino Grandioso," was in thoughtful mood, with the theme hidden in the simplest and sweetest of harmonies. The Finale was the brilliant part of the symphony, and it was announced by the sudden beating of drums. The manner in which this last movement was worked out was impressive. The expression was joyous throughout. The symphony was a splendid evidence of the capabilities of the orchestra. With the exception of twelve players brought from Cincinnati to assist, every member of the orchestra

## Next SUNDAY, December 3, Fifth Orchestral Concert

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belongs to Indianapolis. This is encouragement to the local musicians and to students as well, for there are quite a number of instruments in the making of an orchestra which this city has to borrow. After an intermission the orchestra played a bright, effective overture, "Rousland et Ludmilla," by M. J. Glinka.

Mrs. Bloodgood's first song was the aria from "Jeanne d'Arc," by Tschaikowsky. This gave her ample opportunity to show her unusual range of voice, for it not only requires an alto singer, but one whose tones command the register of the mezzo-soprano. Her voice is full, rich, flexible, and she uses it easily and with much taste. So well did it gratify the audience that the singer was recalled three times, and finally she graciously responded with a ballad, "Ashes of Roses," for which Mrs. S. L. Kiser played the accompaniment.

Mr. McGibeny was given a cordial welcome when he appeared to play the allegro from the First Concerto for the violin, by Paganini-Bezekirski. Mr. McGibeny has not only talent, but genius for his instrument. He plays with feeling, sympathy and warmth. He has his technic literally, and also figuratively, at his fingers' ends. The concerto, with its tremendously difficult cadenza, was artistically accomplished, and he, too, was recalled three times. For an additional number he played the "Moto Perpetuo," by Franz Ries. It was a whirlwind of scintillating, sparkling tones, given at wonderful speed and yet with the most perfect control. To many in the audience it was a revelation in violin playing, its mental and physical accomplishment being almost incredible.

Mrs. Bloodgood sang two ballads, the first that tragic verse of Sidney Lanier's, "The Trees and the Master," set to peculiar music by George W. Chadwick, and the other the dainty nocturne of the "White Rose," by Ethelbert Nevin, for which Mrs. Kiser played artistic accompaniments. The last two numbers were given by the orchestra. One, a "Komarinskaja," by Glinka, sounded like a village pastore, in which the Norse melody was introduced and held in a most peculiar setting of a single phrase, which was repeated again and again, now loud, now soft, by a few instruments, and then by many, over and over again. The other was "Scenes de Ballet," op. 5, No. 3, by Glazounow, also a pleasing composition. It was the decided expression of the audience, as it left the theatre, that the concert was a remarkable advance over any yet given, and all were enthusiastic over the entire program.

It is now announced that the third concert of the Sunday night series will have Clementine de Vere as the chief soloist, and takes place December 3 at Central Music Hall. Ten concerts have already been arranged by Florence Hyde Jenckes, and with the privilege of extension if desired.

Miss Woods has made immense progress during the past year, and is one of the most promising young singers of Chicago. Mr. Liebling's program consisted of fifteen well selected numbers.

A Bach recital will be given by the American Conservatory Saturday afternoon, December 2, at Kimball Hall. Mrs. Gertrude Murdough, Wm. Eis and Miss Clara Heuer will take part.

The Mendelssohn Club's first concert will be held at Central Music Hall on Thanksgiving Evening, November 30. The club announces that its subscription list (all admissions being by subscription only) is very much larger than ever before, and it is expected the associate membership limit will be reached before the season opens, certainly a very gratifying thing both for the club and for Chicago, which thus takes its place with Eastern cities in making very fine Mannerchor music the object of special favor.

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#### Music in the South.

ATLANTA, November 24, 1899.

I HAVE just received the list of engagements made to date by the Atlanta Concert Association. To my regret, and to the loss of our whole public, no orchestra is there enrolled.

October 24, Vladimir de Pachmann, the great Russian pianist.

November 21, Arthur Van Eweyk, baritone; Helen Buckley, soprano; Glenn Hall, tenor.

December 27, Frances Saville, soprano; George Hamlin, tenor.

January 30, Leonora Jackson, violinist; Katherine Bloodgood, contralto; Mr. Jackson, pianist.

February 26, Petschnikoff, violinist; Lachaume, pianist.

March 10, Hambourg, pianist.

Some surprise has been expressed at the limited number of concerts given, but with general admission \$1 and reserved seats in ascending scale according to location, even with only six concerts the holder of a season ticket still profits greatly. Two season tickets cost \$5—with some seats reserved for entire course only \$7.50—making a single reserved seat cost about 65 cents. That is reasonable enough, considering the quality of music offered and the great expense necessary to include in a concert circuit a city so far South.

Besides few of the ticket holders are catholic in their musical taste; many limit their presence to one or two concerts, selling the remaining tickets at good profit to themselves and reducing their expense to fairly nothing. By this arrangement the audiences constantly vary in size and personnel, and in neither respect was the audience on the 21st equal to that which had greeted De Pachmann.

However, De Pachmann is world renowned, and it was "the thing" to be present at his recital, and the Teachers' Convention gave many visiting musicians an opportunity to profit by our benefit.

To the second concert I had looked forward with peculiar interest. Thanksgiving Night, eight years ago, we drove through the wondrous stillness of the Northern winter over streets deeply packed with snow, through brilliantly lighted Berlin to the Kaiserhof, and there in the ballroom, with Kaiser Wilhelm and George Washington facing each other in marble coldness and silent ivory; with American friends, American toasts and American turkey all softening the heart into tender and patriotic sentiments it was my good fortune to hear Arthur Van Eweyk the first time. The acquaintance formed that night ripened into friendship as his magnificent voice ripened under careful culture.

It has therefore been with peculiar interest that I watched his artistic career, and rejoice in his triumphal tour through his native land. He is somewhat stouter; but the same handsome, unaffected fellow, a man's man; and his virile voice appeals most to men. It is in the deep and stirring German songs—the patriotic songs of the Fatherland—that I like him most. I have never heard him in oratorio work, where he must be grand.

It is useless to add my meed of praise to the laudation these artists have received through their whole tour. Besides, none of them was at their best here, owing to the accompaniment. This was in no way the fault of Professor Mayer, who assumed the thankless task at an hour's notice, without previous preparation or rehearsal and merely to oblige the committee. Mr. Van Eweyk especially sings in rapid tempo; takes all an artist's permissible liberties with his score, and carries his music in manuscript form; thus creating difficulties impossible to surmount without frequent rehearsal and entire familiarity with an artist's methods.

Professor Mayer is a fine musician and a teacher of note; he carries his complaisance too far in subordinating himself as an accompanist, really imperiling his standing with our public and with the visiting artists. The management is to blame in not carrying an accompanist with the troupe, thus insuring against all petty hitches. The program is as follows:

Prologue (Pagliacci).....Leoncavallo

Mr. Van Eweyk.

Recitation and Aria from Reginella.....Braga

Mr. Hall.

Air de l'Infante (Le Cid).....Massenet

Miss Buckley.

Ho! Fill Me a Flagon.....	Nevin
Sweetheart, Thy Lips Are Touched With Flame.....	Chadwick
O, Listen to the Voice of Love.....	Hook
A Hunting Song.....	Weld

Neath the Stars.....Thomas

Miss Buckley and Mr. Hall.

Thomas

A Song of Sunshine.....Thomas

Berlioz

Absence .....Wekerlin

Wekerlin

Fleur des Alpes.....Miss Buckley

Weld

Thou Art So Like a Flower.....Chadwick

MacDowell

Thy Beaming Eyes.....Dvorak

Dvorak

Liebeslied .....Mr. Hall

Randegger

Trio, The Mariners.....Miss Buckley, Mr. Hall, Mr. Van Eweyk.

Miss Buckley, Mr. Hall, Mr. Van Eweyk.

On Thursday, November 16, in the German Centennial Hall, Herr Arnold Man, German lyric tenor, made his American début. He was assisted by Signor Frohsolin, who gave, in his usual good style, two selections of Wieniawski, the "Legende" and the "Polonaise." Herr Man lacks stage presence, but he has a sweet, full tenor, with some cultivation. He was most unfortunate in his choice of location, his delicate organ having to compete with deafening noise from the rolling, shunting, shrieking locomotives in the adjacent railway station. We hope to hear Herr Man under more auspicious surroundings.

The music section of the Woman's Club met Monday last. The study of Wagner was continued; many interesting papers were read upon Wagner's life, his personality and his works, bringing the study down to the period of his retirement to Triebisch.

Mr. Barthe delighted the members with Liszt's arrangement of the "Spinning Song" from the "Flying Dutchman," which chorus the ladies are now studying.

Mr. John C. Bass sang with dramatic spirit and a sweet voice, "Ask Nothing More," Maziel; "Good-Bye, Sweet Day," Vahnal; "Good-Bye, Sweet Dreams," Bishop, as examples of modern American song.

On Thursday, 23rd, at Cable Recital Hall, Miss Mary Adair Howell gave a recital with the following program:

Sonate, op. 27, No. 2.....Beethoven

Moments Musical, op. 94.....Schubert

Octave Study, op. 48.....Kullak

Nocturne, op. 37, No. 2.....Chopin

Spinning Song, op. 2, No. 1.....Stojowski

Silver Spring, op. 6.....Mason

Tarantelle, op. 13, No. 1.....Nicodi

To a Wild Rose, op. 51.....MacDowell

From an Indian Lodge, op. 51.....MacDowell

To a Water Lily, op. 51.....MacDowell

Valse de Concert.....Sieveking

Miss Howell was very nervous and persistently refused to face her audience in recognition of their floral offerings or in making her adieu. This in no way interfered with her playing, which was far beyond the average amateur effort. Nos. 1 to 4 and 9 were played from notes, all others were memorized and played with much feeling and grace. Miss Howell evidently has true conception of music, as was evidenced in her shading of MacDowell's three little gems. The Schubert selection was charmingly rendered, the Tarantelle brilliantly. The young lady has supple fingers and a strong wrist, and a delicacy of touch that promises much for the future. The recital was altogether most interesting, and very creditable to Prof. I. M. Mayer, her teacher.

The Symphony Club has been doing so much work and filling so many programs that my next letter must be devoted to full details.

NEVA STRAUSS.

#### From the Lankow Studio.

ANDREAS SCHNEIDER, baritone, who was substituted for Clara Butt at the concert of the Liederkranz last Sunday night, is an American singer who received his training from Mme. Anna Lankow. She is his only teacher. As noted elsewhere in the review of that concert, Mr. Schneider sustained himself admirably, and astonished all by the excellence of his singing. From the Lankow studio have come many singers of high repute. This young man possesses a fine voice, which he uses with judgment and skill, thanks to his teacher.

### M. Jean de Reszké's

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Jean de Reszké

## Music in Denver.

DENVER, Col., November 1, 1899.

**T**is expected that the musical season of 1899-1900 at the Queen City of the Plains will be unusually interesting and entertaining to the devotees of the "art divine."

One of the most recherché and artistic musical organizations of the city is the Tuesday Musical Club, which has resumed its regular weekly meetings. Diligence is exercised in the selection of active members and the examination for admittance is most rigid. Pianists are required to play a selection from Beethoven, Schumann, Chopin, Brahms or Schubert, and also one selection of their own choosing. Vocalists must sing a selection from either Schubert, Schumann, MacDowell, Grieg, Lassen or Rubinstein and a selection of their own choice. In addition candidates are expected to present two letters of introduction from well-known citizens of Denver, one of whom may be a musician. The season's program will consist of three afternoon and three evening concerts, at each of which distinguished artists will appear. I understand that at the closing concert, which will occur in April, Miss Leonora Jackson, the talented violinist, will be heard. The work of the club for the season has been divided into three periods and planned as follows: First, instrumental period, devoted to fugue, suite and sonata; second, vocal period, to be occupied with oratorio, ecclesiastical and Christmas music; third, four composers—Schubert, Mendelssohn, Brahms and Wagner—will be considered, and an afternoon devoted to each.

Another excellent musical organization of this city is the Athene Musical Club, which held its first fall meeting on October 19 with Mrs. Daniel Prescott. The work this organization has mapped out for the year follows: November 2, French composers; November 16, Scandinavian composers; December 7, German composers; December 21, miscellaneous program, and paper on "The Evolution of the Violin"; January 6, American composers; January 20, English and Irish composers; February 3, Russian composers; February 17, miscellaneous program and paper on "The Place of Genius in Music"; March 3, Polish composers; March 17, Spanish and Mexican composers; April 7, Austrian composers; April 21, miscellaneous program and paper on "American Musical Organizations"; May 5, German composers; June 2, folksongs.

\* \* \*

One of the first recitals of the season was that given by Edouard Hesselberg on the 12th. He was assisted by Mr. Hiendle, violinist, late concertmeister of the Boston Festival Orchestra, and Louis Appy, cellist. The event was an artistic success, and a large audience was present.

\* \* \*

A piano recital was given at Mrs. Warren's palatial residence at University Park recently by Mrs. Matilda Johnson Knudson, wife of Prof. Albert C. Knudson, of the Iliff School of Theology. Mrs. Knudson delighted the guests with selections from Liszt, Chopin, Grieg, Moszkowski and others. Mrs. Knudson studied for several years at the Chicago College of Music, where she won four medals, her instructors being Dr. Ziegfeld, August Hyllested and Arthur Friedheim.

\* \* \*

W. D. Halle, formerly teacher of singing at Chicago University, and who recently located in Denver, has succeeded Frederic Howard as director of the vocal department of the Broadway Dramatic School. Mr. Halle's first appearance in concert occurred last week at the Central Christian Church. He has a voice of great power and richness of tone. He was ably assisted by Miss Charlotte Bixler, violinist; Mrs. Virginia Hight, soprano; Mrs. L. Brinker, accompanist; Jean de Chauvenet, organist; J. S. Miller, tenor, and Dick Fonda, baritone.

\* \* \*

A students' recital (the 28th) was recently given at Arion Hall by the Conservatory of Music. This was supplemented by the performances of two late additions to the faculty—Jean de Chauvenet, concert pianist, and Mabel Gormly, elocutionist—both artists of fine ability.

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Miss Grossmayer held one of her interesting pupils' recitals last week, in which Miss Hyla Florence Long, pianist; Mrs. H. Spaulding, mezzo-soprano, and Miss Dunning, violinist, distinguished themselves.

The State Federation of Women's Clubs held its fifth annual convention in Denver last week, and the closing event was an enjoyable concert given by the different musical clubs belonging to the federation. Every number on an interesting program was exceptionally well rendered. Three numbers were contributed by visiting delegates: Overture, "Flying Dutchman" (Wagner), Miss Helen E. Briggs, Miss Grace W. Dale, Canon City; "Ah, Rendimi" (Rossini), Miss Jean B. Groff, Pueblo; Nocturne, op. 32 (Chopin), "Poetische Tonbilder," op. 3 (Grieg), Mrs. George Cattermole, Boulder. Other classical numbers were rendered by Mrs. J. W. Wetzel, Mrs. J. A. Robinson, Miss Jean Brooks, Miss Charlotte Becker, Mrs. W. N. W. Blayne, Mrs. H. B. Whitney, Mrs. T. Harry Cox, Miss Louise Tyler, Miss Hilda Gottesleben and Miss Dolce Grossmayer.

A high-class complimentary concert was recently given at the rooms of the Knight-Campbell Music Company by W. D. Halle, assisted by Mrs. Virginia Hight. Mr. Halle gave an artistic rendition of an aria from "Salvator Rosa" (Gomez), and Mrs. Hight sang an aria from "Il Trovatore" in a pleasing manner.

An enjoyable recital was given at Trinity Church last Friday evening by Mrs. Ida Blakeslee, Edward L. Powers, Bruno Oetteking, Miss Etta Musser and Mrs. Azalia Hackley, of the School and College of Music, Denver University. It was artistic throughout, and a large audience listened to an attractive program.

Mrs. Jessie Highlands (remembered in Denver as Miss Jessie Stevenson) is winning favor with the musical people of the South, where she is singing with the Pacard Opera Company.

Paderewski is booked for a recital here in April.

Charles F. Horst is organizing an orchestra, and anticipates giving several concerts during the season.

Mrs. Marcella Powell has gone to New York to pursue her musical studies with De Vries. She scored a success in concerts here last summer. It is reported that she expects to understudy Suzanne Adams.

George Crampton, of this city, is now director of the music department of Colorado College, Colorado Springs.

Frederic Howard has been engaged by Victor Thrane for concert work, and recently departed for New York.

Edward C. Marie Dworzak, concert pianist, arrived lately from the East, and has located in Denver. He is a graduate of the Conservatory at Vienna, and has made several successful tours in Europe and America.

William G. Sauvlet has gone East, and will travel with the Louise Brehaney Concert Company this season.

Emil Tifero, the well-known tenor and teacher, is a late addition to the faculty of the Academy of Music.

Adams Owen, assisted by W. C. Taber, will give a song recital this month.

The personnel of the choir at Temple Emanuel is: Mrs. Kate Norcross Gale, Mrs. W. J. Whitman, N. B. Yuille and Adams Owen.

Mrs. George A. Smith has been engaged as soprano at the Central Presbyterian Church.

J. H. Symonds, recently of this city, has been engaged as organist of one of the largest churches at San Diego, Cal.

Messrs. H. D. Martin, N. B. Yuille, E. A. Robinson and Adams Owen contributed several musical numbers at the initiatory services of the Scottish Rite Masons this week.

The Apollo Club has reorganized for the season, and expect to give several concerts this season.

HENRY C. FERRIS.

## Willis E. Bacheller.

That Mr. Bacheller is kept busy may be seen from the number of concerts in which he is to appear during the coming fortnight.

Tuesday afternoon, November 28, at the Carl organ recital in the Old First Church, Fifth avenue, corner of Eleventh street, he sang an aria from Verdi's "Requiem"; Wednesday morning at the Schultz concert in Carnegie Hall, three Grieg songs that are little known here. In Newark next week he will sing the "Redemption," and a week from Sunday the "Last Judgment." The following week Mr. Bacheller will sing in two concerts.

HENRY C. FERRIS.

## Castle Square Opera Company.

"FAUST."

A MOST elaborate production of "Faust" was given on Monday night at the American Theatre to a large audience. Mr. Sheehan has greatly improved in his work since last season, and made an excellent impression with his interpretation of the title role. Miss De Treville sang Margherita in her accustomed satisfactory manner. W. H. Clark sang the role of Mephistopheles exceedingly well. Although there was not much of the devil in his work—his acting being very tame—there was a plentiful display of calcium thrown from the upper gallery, and consequently he shone forth despite his inability to grasp the intentions of the role. Harry Luckstone was the Valentine, while Miss Bernice Holmes was a very beautiful Siebel, who by no stretch of the imagination could be palmed off as a boy. The really excellent chorus of the Castle Square Company again distinguished itself. The new costumes were entirely appropriate, and on the whole the production of "Faust" was a good one and worth going to see. Following is the alternating cast for the week:

Faust.....	{ Jos. F. Sheehan
Valentine.....	{ Payne Clarke
Mephistopheles.....	{ Harry Luckstone
Wagner.....	{ William Mertens
Marguerite.....	{ E. N. Knight
Siebel.....	{ Wilbur Starr
Martha.....	{ Yvonne de Treville
	{ Grace Golden
	{ Bernice Holmes
	{ Della Niven

## An Evening with the Old French Composers.

THE Gamut Club gave an evening with the old French composers last Saturday, when a program of especial interest was prepared by the musical director, W. C. Carl.

The club was ably assisted by Miss Effie Stewart, soprano; Mrs. Jennie King Morrison, contralto; Harry Parker Robinson, baritone, and Miss Morgan and Mrs. Robinson, accompanists.

The essay of the evening was prepared and read by Ambrose B. Tremaine.

Mr. Carl presided, and was particularly effective in his analytical notes and anecdotes regarding the composers chosen to illustrate the work selected from the thirteenth to the eighteenth centuries.

The admirable program is appended, and is more than interesting for its historic value:

Songs—	
Robins M'aime.....	Adam de la Hale
Douce dame jolie.....	G. de Machault
Hymne du Soir des Freres Moraves.....	Fifteenth Century
	Harry Parker Robinson.
Songs—	
Plus no Suis ce que j'ai été.....	Clement Marot
Amaryllis (Chanson du roi Louis XIII)....	Seventeenth Century
Notre Meunier chargé d'argent.....	Delayrac
	Miss Effie Stewart.
Organ, Rondo, Sœur Monique.....	Fr. Couperin
	Mr. Carl.
Songs—	
Amour que veux tu de moi.....	Lully
Si des tristes cyprès.....	Grétry
Song, Je Suis de tous les Dieux.....	Beaujoyeau
	Mr. Robinson.
Organ, Prelude.....	Clerambout
	Mr. Carl.
Songs—	
Pauvre Jacques.....	Marie Antoinette
Je Crains de lui parler.....	Grétry
	Miss Stewart.
Organ—	
Air Majestueux.....	Rameau
La Poule.....	Rameau
Le Coucou.....	Daquin
	Mr. Carl.
Aria from Orpheus.....	Gluck
Organ, Overture to Masaniello.....	Auber
	Mr. Carl.

The next meeting of the club will be held on December 9, with Franz Liszt as the subject.

## The Liederkranz Concert.

THE German Liederkranz, of New York, signalized the beginning of its season last Sunday night with a concert which enlisted the services of a galaxy of talent and attracted an audience that overflowed the society's hall. Many persons were content to stand in the doors and aisles during the entertainment. Paul Klengel, the director, was determined that the first concert of the season should be an exceptionally brilliant one, and so it proved. This generous offering was made for the delectation of an audience composed almost entirely of true lovers of music:

Fest Overture .....	Reinecke
Aria for baritone, from Faust.....	Ch. Gounod
Concerto for violoncello.....	Haydn
Aus der Jugendzeit.....	R. Radecke
Prinzesschen .....	Carl Wendl
Baritone solo, E. W. Rueling.	
Röslein im Wald.....	C. Ludwig Fischer
Scherzo from Midsummer Night's Dream.....	Mendelssohn
Vom Pagen und der Königinstochter.....	Fritz Volbach
For chorus, soli and orchestra.	
Soloists: Miss Eisen, Miss Britting, George Hamlin, Andreas Schneider.	
Male chorus.	
Solos for violoncello—	
Le Cygne.....	Saint-Saëns
Elfentanz.....	David Popper
Lieder for tenor with piano accompaniment—	
Liebeslied .....	Ant. Dvorák
Ständchen.....	Rich. Strauss
Drinking Song.....	Mascagni
George Hamlin.	
Frau Sonne am Himmel herauf.....	C. Attenhofer
For Männerchor, baritone solo and orchestra.	

The specially engaged soloists were Elsa Ruegger, the beautiful young violoncello virtuoso; George Hamlin, the tenor, and Andreas Schneider, the baritone. Incidental solos were given by Mrs. Eisen, Miss Britting and E. W. Rueling, members of the society.

The most important number was a new cantata for mixed voices, solos and orchestra, "Von Pagen und der Königinstochter," which is the latest work of Fritz Volbach. It had its initial presentation at the last meeting of the Society of German Musicians. The cantata is replete with melody, is joyous and flowing. It is bright and gladsome from beginning to end. Some of the solos are strikingly beautiful. Mr. Klengel, who is a stickler for thoroughness, had drilled the singers so well that the work was given in an unexceptionable manner. This same thoroughness of preparation was manifest in all that the society did. All this demonstrates that the present conductor is a musician of sterling qualities and a most excellent disciplinarian. Mr. Klengel showed positive ability, too, in the way he controlled the orchestra.

Miss Ruegger fully justified all the praise she has received from the critics since she came to New York. She selected as the medium of her introduction to the Liederkranz an old-fashioned yet delightfully melodic composition, one rarely heard these days—a concerto by Haydn. The difficulties with which this piece abounds were brushed aside with easy grace by the winsome young woman from Switzerland, the performance verifying the truth of the maxim, "Art is to conceal art." Miss Ruegger's success was unequivocal. Later she contributed two numbers—one by Saint-Saëns and the other by Popper—examples of the more modern school. These she played with surpassing elegance and surprising force. Although an embargo is placed upon encores in these concerts, Miss Ruegger was forced to add another number to the list.

Mr. Schneider's singing was a pleasant surprise. Here is a young man who will make his mark as a concert singer.

Mr. Hamlin's reputation preceded him, and expectation was raised high. The tenor fully sustained his reputation, and gave the audience unalloyed pleasure.

## Martha Miner.

Miss Martha Miner, the soprano, has been away again, singing last Monday night in Virginia and at the Ridgewood (N. J.) Opera House last Wednesday. There was a large attendance in that rich suburban town, and they were delighted with her work.

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## Opera in New Orleans.

NEW ORLEANS, November 24, 1899.

THE opera opened here last night to a crowded house with "Faust." The performance was a very brilliant one. The tenor, M. Bonnard, has a remarkably sympathetic voice; it is pure and clear, his shading in the duo of the third act being admirable. He is a real "tenor lyric."

He was well supported by Madame Clément, who has a strong, fine voice and a very good method. She is very dramatic, and was at her best in the last act. Bouxmam's rich bass was heard here last year. His interpretation of Mephistopheles differs from the generality. Mr. Layolle, the baritone, has a lovely mellow voice, and was particularly good in the death scene; also in the Romance (so seldom sung) of the second act.

After New York, New Orleans is the only city that supports all opera. Mr. Charley, the best of managers, has succeeded in bringing here the very best artists, and this troupe is superior to any that has been here in years.

Apart from the opera, we are going to have Paderewski for two concerts and Madame Calvé and De Pachmann will make their first appearance here in February. M. S.

## Musical Matters in Brooklyn.

IT was natural and expected for some residents of Brooklyn to be displeased with some of the statements made in last week's MUSICAL COURIER on musical matters in Brooklyn. The writer of the article coddled no one, and what was said was truthfully and rather emphatically stated. Neither was the writer of that article a resident of Manhattan (as is supposed in some quarters) sent over to Brooklyn to investigate and then "roast" the place. Not at all. The writer of that article is a resident of Brooklyn, and is happy to state belongs to the optimistic prophets referred to, who believe that Brooklyn will regain all its former prestige as a musical centre. Since the trolleys began to cross the Bridge Brooklyn, it is estimated, has gained 150,000 in population. These new residents of Brooklyn belong mainly to the "two-story people," as Dr. Oliver Wendell Holmes described the army of comfortably off middle class families. By and by the children in these families will be musical, and they will be willing to support concerts—and willing to support Brooklyn concerts—if someone begins now to do some missionary work. The children who are growing up to manhood and womanhood in these thousands of new Brooklyn families will not be anxious to travel from Flatbush or the Twenty-sixth Ward of Brooklyn 'way over to Carnegie Hall or the Metropolitan Opera House when there is no need in this fatiguing journey. Next to a better water supply Brooklyn wants a new music hall more than anything else. There has been talk for years about building one, but so far no plans have materialized and no Brooklyn millionaire has offered to give money for the purpose. The Academy of Music is an excellent building and conveniently reached by trolley from all sections of Brooklyn. But the directors and stockholders are not all philanthropists, and no one ought to blame them for wanting a legal interest on their investment. When they began to rent the Academy of Music out for fairs, political meetings, balls and for other unmusical purposes the artistic "atmosphere" of the building was destroyed for those music lovers who venerate art. There is no doubt that the music department of the Brooklyn Institute is hampered by the lack of a suitable hall for its concerts. Some of the members of that department are foolishly sensitive to the least word of criticism against their management or mismanagement. The department must expect to be criticised for the present musical conditions in Brooklyn, for it is the only organization in Brooklyn now that gives public concerts. Since the death of Anton Seidl, the Seidl Society has ceased its activities, and despite the withdrawal of that society from the field the number of high-class concerts under the auspices of the Institute has been reduced.

This season there are to be only five concerts in Brooklyn by the Boston Symphony Orchestra. Previous seasons ten were given. The prospectus, also, shows a reduced number of chamber music concerts. But, as was stated last week, the fault for the reduction does not rest with the music department of the Brooklyn Institute, but with the Brook-

lynites, who prefer to patronize concerts and operas in Manhattan. But the reaction will come.

The Brooklyn Philharmonic Club, an organization composed of forty amateurs, gave a concert at Wissner Hall last Wednesday (November 22) evening. The soloists were Mrs. Walker-Lowe, soprano; J. B. Zellman, basso; Carl Fiqué, pianist, and Chr. Rothemund, violinist. Mr. Rothemund is also the conductor of the club. The orchestra played, *con fuoco*, at times, rather with too much fire and animation. But the members of the club should be commended for their zeal in devoting one night each week to rehearsal. Perhaps the most enjoyable feature of the concert was the singing of Mr. Zellman, whose rich, well-trained voice captivated all in the Toreador Song and "Le Tambour Major," from "Le Cid."

G. Waring Stebbins, the organist of Plymouth Church, is giving a series of free organ recitals on the fine organ which the late Emma Abbott presented to the church.

August Walther, the Brooklyn composer, pianist and teacher, has issued invitations for a chamber music concert of his works at Mendelssohn Hall, Friday evening, December 1. The Kaltenborn String Quartet and Miss Josephine A. Biggs will assist Mr. Walther.

The Brooklyn Arion will give a grand concert at the Academy of Music under the auspices of the Brooklyn Institute, Wednesday, December 6. Madame Moran-Olden, soprano, will be the soloist.

## Mme. Ada Heine.

The funeral of Mme. Ada Heine, who died October 26, at Pensacola, Fla., was held in the First Universalist Church on the 29th, Rev. R. P. Ambler conducting the service.

A quartet, composed of Mrs. J. C. Pebbley, Miss Nellie Burrow and Messrs. Hayes and Cresap, sang two hymns and rendered the touching arrangement of "Rock of Ages," by Dudley Buck.

Madame Heine was a native of England, having been born in London, where she was married to Joseph Heine, the blind violinist. Her maiden name was Ada Marion Thomson. Her whole life was devoted to music, and at different times during her career she was a pupil of Liszt, the famous composer, and of Mrs. Hunt, Crevelli, Gorria and Henry Holland.

Madame Heine leaves a daughter, Miss Evelyn Heine, who resides in Pensacola.

## Charles Bohner.

Prof. Charles Bohner, a German musician, who has lived in Toronto for many years, died a few days ago of heart failure. He expected to play an accompaniment in Bracondale, a village near there, but the effort of climbing a hill on his way to the concert proved too much for his feeble constitution, and death occurred very suddenly at the house of a Mr. Dinwoodie.

## Aschenbroeck Concert.

The eighth season of the chamber music matinees of the above began Sunday afternoon with a concert at Aschenbroeck Hall.

It proved to be a most pleasant and interesting entertainment, and the attractive program was enjoyed by a large and appreciative audience.

## Carl Duff.

An error was made in the advertisement of Carl Duff, the basso, in our last issue. His address is 113 West Eighty-fourth street.

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## Titles for Music.

EVEN the great composers of music have learned the value of an attractive title, though they have not always been responsible for the names by which some of their works are known to the world. Enterprising publishers have supplied this aid to popularity sometimes after the composers had passed into a world in which they are not likely to be interested in what their work is called by the public.

One of the most characteristic cases of such nomenclature is the composition known as "Rousseau's Dream," by Beethoven. The German composer never called his music by that name, and the circumstances under which the title was acquired have recently been discovered by an English investigator. It seems that a no less eminent man than W. M. Thackeray suggested it. Some time between 1840 and 1850 one of Thackeray's novels was appearing in monthly parts. Incidentally, the author refers to one of his characters as playing "that exquisite melody, 'Rousseau's Dream,' by Beethoven." This was an absolute invention on Thackeray's part. On the very morning that this part appeared, Messrs. Cramer & Beale, of Regent street, the foremost music publishers of that day, began to be besieged with inquiries for the piece in question. Frederick Beale, the then head of the firm, was at his wit's end about the piece, of which he had never heard before, and which, as a matter of fact, did not exist. At last he said to his managing clerk:

"If the public really want the piece so badly, they've got to have it. Go and get one of Beethoven's least known pieces, have it turned out with the title of 'Rousseau's Dream,' and sell it as fast as you can."

It was in this way that the composition came to be known by a title which appealed to the public, and it is still known and sold under the same name in England.

Mendelssohn, always beloved in England, was treated in a somewhat similar fashion by the music publishers. His "Songs Without Words" were originally published with only numbers to designate them. Some of them have acquired, however, more definite titles of which the composer never dreamed. One is known as the "Funeral March," because it was scored for a brass band after the composer's death, by Ignace Moscheles, and played at Mendelssohn's funeral. Naturally its composer could not foresee that incident. Once, while visiting in Wales, he composed three pieces, which he grouped as "Trois Fantaisies ou Caprices, op. 16." After his death the third of these, the Andante in E, was published by a firm as "The Rivulet." Other publishers put it forward as the "Streamlet," "The Brooklet," and other similar titles which happened to strike their fancy.

Händel, another composer very popular with the English, suffered in the same way, most strikingly in the case of the piece known as "The Harmonious Blacksmith." He called these variations during his lifetime "Suite de Pièces," but that name was too dry and technical to suit the publishers. So the name commonly used was not applied to the composition until the composer could no longer protest. The public desire for the personal element in such matters even devised anecdotes to explain the title. One of these, without foundation of any kind, related how the composer took refuge from a storm in a smithy, and hearing the men at work on the anvils got his inspiration for the piece. Another story had some ground, in fact, but no connection with Händel, as he died before the incidents with which it is concerned took place. A blacksmith at Bath who played the violin gave up his work at the forge and opened a small music shop. He published his own versions of popular music, and his trade mark was "The Harmonious Blacksmith." This is said to have been the suggestion for the name for Händel's piece.

It was an English publisher who gave to Beethoven's

Sonata the name "Moonlight," by which the composer never called it, and also attributed for years in England to him the waltz written by Franz Schubert and called "Le Desir." What is known as "Carl Weber's Last Waltz," and is in the opinion of most persons the work of that composer, was, as a matter of fact, written by a composer named Reissiger and Von Weber's name was attached to it, presumably for the purpose of improving its sale. Anecdote has not been lacking in other cases than Händel's to prove the appropriateness of names. A long rigarole is told, for instance, about the moonlight which fell over Beethoven's piano as he was composing the sonata which is now described by that word; but it is without any more foundation in fact than the stories of "The Harmonious Blacksmith."—Sun.

## "ROUSSEAU'S DREAM."

To the Editor of the Sun:

SIR—In an article on "Titles for Music," which appears in your paper of this morning, you speak of "Rousseau's Dream" as a composition by Beethoven, published under that name to meet a demand caused by a novel of Thackeray's which appeared between 1840 and 1850. "Rousseau's Dream" has a different and much earlier origin. It was first heard in 1788, in an opera called "Melissa," and was published as "Rousseau's Dream" in 1812. The title to which you probably refer is "The Dream of St. Jerome," mentioned in Chapter XIII. of Thackeray's "Philip," published in 1862. No piece under that title was ever written by Beethoven, but so many readers of "Philip" asked for it that Cramer & Beale, the London music publishers, took a song of Beethoven and republished it as "The Dream of St. Jerome."

NEW YORK, October 15.

MUSICUS.

## The Cult of the Orchestra.

A WRITER in the London *Spectator* sets forth in an article upon the cult of the orchestra certain facts in the development of music which may not be generally known. One of these is the rapid manner in which women are coming to the front as instrumental performers. Female violinists and even female orchestras were known a hundred years ago, and even then instrumental music was sometimes cultivated at the expense of vocal music, but this was the exception rather than the rule.

The writer in question has examined the figures of the entries at the Royal Academy of Music for 1884 and 1899 and finds some curious results. In the former year out of a total of 173 entries (131 female and forty-two male) eighty-three chose the piano as their first study, seventy-two singing, and ten the violin. This year the figures up to October show that out of 220 entries (184 female and thirty-eight male) ninety-four chose singing, seventy-three the piano, and forty-five the violin. The remainder of the aggregate each year is made up of pupils who study the cello, organ, harp, flute or composition. These figures bring out two facts in a significant light. Fifteen years ago the piano was the first study of nearly half the students at the academy, now it is the first study of only one-third, while the number of those studying the violin has increased more than fourfold. The other fact is that fifteen years ago the male students numbered nearly a quarter of the total, while today they have decreased to little more than a sixth. It is not uncommon, indeed, to find women nowadays studying not only the violin and cello, but the double bass, clarinet, cornet, horn and other wind instruments. At present, professional orchestras contain no women players except harpists, though women soloists, like Lady Hallé, play with them, but how soon will it be before the "eternal feminine" will manifest itself in orchestral organizations?

While woman up to the present has not shown the capacity to create the highest and most enduring forms of music, which are destined to become classical, there can be no question of her great ability as a performer in the instrumental department, and it is grateful to note that she is beginning to abandon the everlasting piano, where she has been more or less a successful competitor with man, and to take up other instruments of which man has had the virtual monopoly. It is also grateful to note that

the number of those interested in orchestral instruments and orchestral music is rapidly increasing. The orchestra must always be the dominant factor in popular education as well as in the evolution of musical art, and it shows a healthy growth of music among the people that the orchestra more and more engages their attention not only in its relations to the conservatory, but in its use for public entertainment. The piano, of course, will never go out of use as a solo instrument, and especially for accompaniments. The singing teacher will never be out of a job so long as men and women have voices to cultivate, but it is a sign of better times coming for music that the piano is not to be allowed to monopolize the field and that instrumental music is enlarging its sphere of usefulness.—Chicago Tribune.

## Ethel Inman's London Success.

A late issue of the London *Musical News* contains the following item about Miss Ethel Inman, the young New York pianist who is now giving a series of recitals throughout the United Kingdom: "At Steinway Hall, on the 7th inst., a considerable number of amateurs greeted Miss Ethel Inman, youngest daughter of the late William Inman, founder of the well-known line of ocean steamers, on the occasion of her first piano recital. The young lady, who has studied some time with Rafael Joseffy in New York, has a fluently brilliant technic and crisp, almost staccato, touch, a good quality in moderation, which enhanced with sparkling brilliancy Joseffy's transcription of a winsome Arietta by Gluck. Liszt's arrangement of Schubert's 'Widmung' was played with taste."

## Löwe.

An edition of Löwe's works in ten volumes, published by Breitkopf & Härtel, contains all the ballads, legends, melodies and songs of Löwe. Many of these have never been published before, and his early works are almost unknown. This edition comprises over 400 Lieder; one volume is dedicated to melodies written on poems by Goethe, and exhibits four unpublished fragments for the second part of "Faust." In addition to the Napoleonic "The Night Review," and "St. Helena," there is an unpublished piece, "The Fifth of May."

## Trebelli.

Mme. Antoinette Trebelli sailed November 27 from Auckland on the Mariposa for San Francisco. She will give several concerts in Honolulu en route and then sing on the Pacific Coast prior to her appearances in the Eastern States and Canada.

## Bevignani.

Signor Bevignani, the opera conductor, arrived here on the Campania, in answer to a cable from Mr. Grau. Bevignani is a very useful conductor.

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WASHINGTON, November 25, 1890.

THE will be so many good concerts next week that it is hard to decide which to attend. Among these there is De Pachmann, then the Philharmonic Club concert, the Bischoff concert, and, on Saturday, the Ladies' New York Trio. A concert by the Saengerbund and a piano and song recital by S. Monroe Fabian and Charles Rabold open the following week.

Mark Hambourg will be the soloist for the first Baltimore Symphony concert.

The reception which was to have been tendered Madame Nevada at the White House was omitted on account of the death of the Vice-President.

On December 3 there will be a Saengerbund concert at the National Theatre. The Saengerbund male chorus will be assisted by Elsa von Moltke, violinist, and the quartet of St. Aloysius' Church, consisting of Mrs. Wilson, Mrs. Margaret Nolan Martin, James Nolan and Mr. Turpin. There will also be an orchestra of thirty picked musicians from Washington. The orchestra, as well as the chorus, will be directed by Henry Xander.

Ernest Lent will direct the full orchestra which is to illustrate the stereopticon lecture on Chopin at the Church

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of Our Father on December 15. The lecture will be delivered by Mrs. Elizabeth C. Sloan, of the Chenoweth School for Girls.

Genevieve Porter expects to deliver a course of lectures on the history of music later in the season. Miss Porter was the piano soloist at the Kindergarten Club on November 17.

Mrs. Otto Torney Simon is one of the new comers in the music profession. Her home has heretofore been in Baltimore, and she has taught piano and vocal culture there for several years.

There is a club here consisting of two members. They are Anton Gloetzner and Anton Kaspar. A good name for this club would be the Anton Society, but, instead, it is called the Chamber Music Society. This society will give three concerts this season. There is supposed to be a third member of the society, but as he is changed for each concert I am unable to give his name.

There will be another Bischoff concert, on December 1, at the Presbyterian Church, corner of Fifth and I streets, in which Dr. Bischoff's quartet will be assisted by Mrs. Bischoff, George Connor and Edward Walsh. Dr. Bischoff will preside at the organ.

Archibald Olmstead has rejoined the Saturday Night Club, which is a quartet of pianists meeting weekly. The club disbanded last season, but has now reorganized and meets Tuesday evenings instead of Saturday. Harvey

Murray was unable to continue his membership on account of lack of time.

The Musical Art Society announces Clementine De Vere for the soprano soloist in the performance of Verdi's "Requiem."

Mrs. Susanne Oldberg is the director of the Musical Morning Class. The class was formed purely for pleasure and consists only of women. This is about the only women's vocal club in the city.

The Choral Society is preparing to give "The Messiah" January 2. It will produce the entire work, and as this is very unusual the concert is looked forward to with eagerness.

The soloist at Haley's next band concert will be Miss Blanche Wood, soprano.

Otto T. Simon has moved to Washington. He is no stranger here, as he used to come over twice a week from Baltimore. He taught for several years at the Peabody Institute in that city. Both he and Mrs. Simon studied for some time with Marchesi.

Mrs. Thomas C. Noyes has been engaged to sing at a concert in Mendelssohn Hall, New York, next week, under the direction of Madame Cappiani, her teacher.

A good program is promised for the piano and violoncello recital next Wednesday by Mr. and Mrs. Ernest Lent.

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apparently having worn itself out. The symptoms are a sense of distress and nervousness, not amounting  
to agony at times, and while not exactly a pain, is more distressing than pain, in all the time I suffer so my spirits become depressed and my appetite goes on capricious, and even when I feel  
like eating the attack of the agony will cause keeps me from it. During the spells I usually suffer also  
from indigestion and flatulence. This year the attack came on earlier than usual (about the middle of  
July), and feeling that I could not stand the combination of heat and dyspepsia I looked around for  
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